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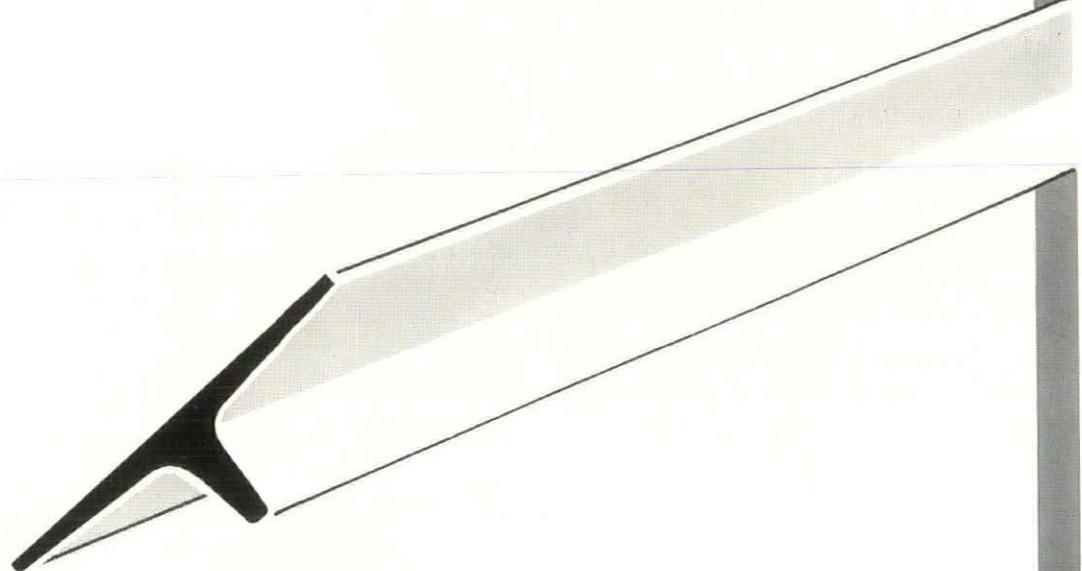
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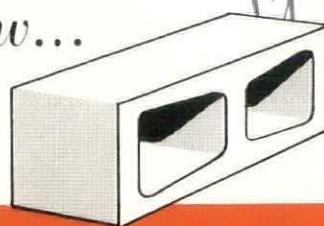


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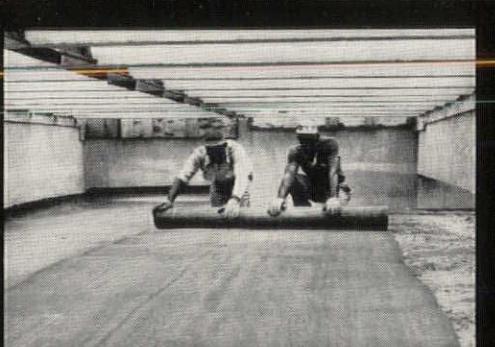


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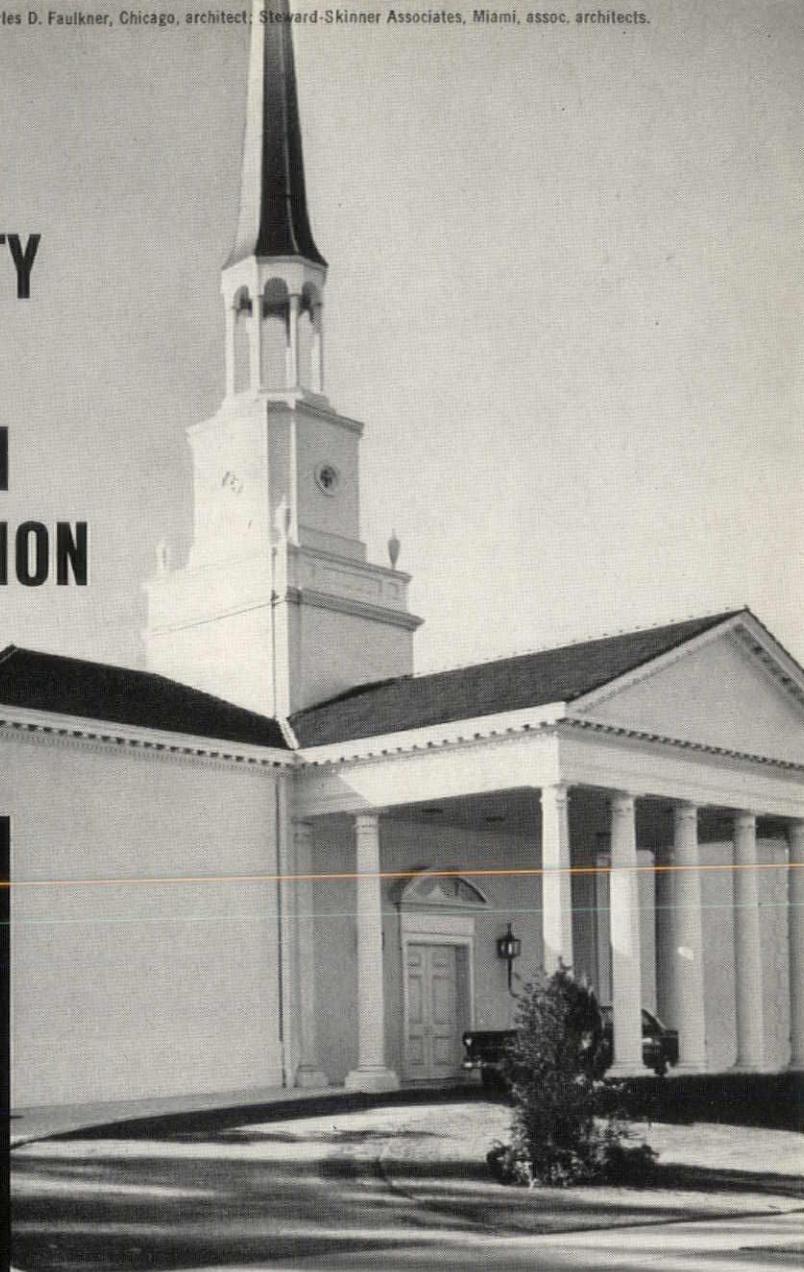
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# The Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

## In This Issue ---

State Board Starts 12 Injunctions, Grants 69 Registrations . . . . .	4
Prestressed Concrete Units Get U/L Fireproof Ratings . . . . .	6
1961 Office Practice Seminar . . . . .	9
<i>Part I — "The Student and The Architect"</i>	
1961 Homes For Better Living Program . . . . .	13
<i>Merit Award — Merchant-built Category; Gene Leedy, AIA</i>	
Parks — A New Field For Service . . . . .	22
<i>By Kenneth Treister</i>	
Concrete Hull for 24-ft. Sailboat . . . . .	31
<i>By Peter Larkin</i>	
Urban Renewal Needs Central Design Idea . . . . .	33
<i>By Edmund N. Bacon, AIA</i>	
Products and Practice . . . . .	34
<i>New Joint Material for Masonry Construction</i>	
Advertisers' Index . . . . .	34
Fun Poke at Planners . . . . .	35

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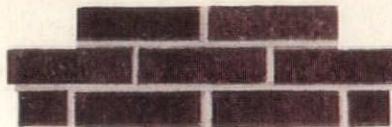
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THE FLORIDA ARCHITECT

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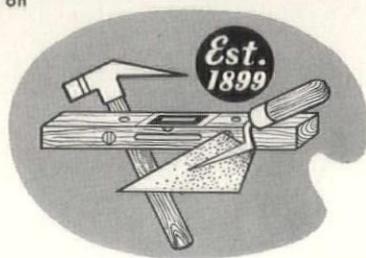
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# State Board Starts 12 Injunctions;

## Grants 69 Registrations

Judging from complaints received by the State Board of Architecture, violations of the state law governing the practice of architecture are on the increase. At its June meeting the Board considered a particularly lengthy legal agenda. It met the situation squarely by authorizing further investigation of many of the complaints. And on the basis of evidence already collected, the Board approved legal actions to halt architectural practice by unregistered individuals in twelve cases.

Recently the Board's attorneys completed proceedings against two unregistered men that resulted in injunctions against continuation of their activities in the architectural field. One, entered in January of this year, enjoined N. WARFIELD GRATZ, who for some years has been doing business as "N. Warfield Gratz Plan Service" in Brevard County. The other similarly enjoined MURRAY C. GODDARD, of St. Petersburg, the final decree of injunction being entered by the Circuit Court of Pinellas County in March.

In each case the Board was the plaintiff. To those not familiar with such matters, the wording of the court's final decree of injunction should prove interesting. It says, in the concluding paragraph,

*"Ordered, adjudged and decreed that the Defendant . . . , should be, and he hereby is, enjoined and restrained from offering to engage, or from engaging in, the designing or planning for the erection, alteration or enlargement of buildings for others, from offering to practice and from practicing architecture, and from holding himself out as an architect without first being registered and qualified to do so, or using any business or professional names or designations which may lead the public to believe he is engaged in the profession of architecture, and such injunction shall be permanent, perpetually so restraining and enjoining the Defendant . . . "*

Once such a decree is entered by

the Circuit Court, the Board's disciplinary function ceases. Should the individuals against whom such injunctions have been entered continue the practices from which they have been enjoined, they are then in contempt of court — and disciplinary action to force their compliance with the court's order is then up to the court, not the State Board of Architecture.

Thus far the Board has never lost a case against an individual who has been practicing architecture without having first been registered to do so. Legal proceedings are, of course, a last resort of the Board. In every case the activities of the individual have been investigated and evidence of their illegal character has been assembled. In the vast majority of cases the individual has been warned that he has been operating contrary to the state law; and it is only when such warnings are disregarded that the Board feels impelled to take legal action to force compliance with the statutes.

### 68 New Registrations Granted . . .

As another result of its week-long June meeting, the Board issued registration to 69 individuals. Of these 34 were granted on the basis of passing the Junior examination; another 34 were granted on the basis of the registrants having had registration to practice in other states. One certificate was issued on the basis of reinstatement of JOSEPH UNGER, of Ft. Lauderdale. This brings the total of new registrations granted this year to 130. The following successfully passed the written examinations:

**Coral Gables** — CHARLES J. COTTERMAN.

**Delray Beach** — DUANE VAN JOHNSON.

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**Lake Worth** — JOHN E. DUGGER, RALPH S. MOE, JR.

**Miami** — DOUGLAS G. JACKSON, CHARLES K. LONSDALE, CLAUDE H. MADDOX, JR.

**Miami Beach** — J. MARCUS PINSKER, MARVIN I. SCHWARTZ.

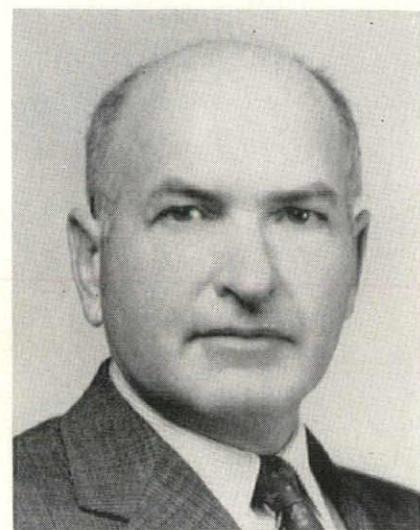
**Naples** — WALTER L. KELLER.

**Orlando** — JOHN E. DYE, FRANK T. SHEEHY.

**Palm Beach** — GEORGE S. STEELE.

(Continued on Page 27)

### Reeder Appointed To State Board



EDWIN T. REEDER, FAIA

EDWIN T. REEDER, FAIA, of Miami, was named by Governor Farris Bryant to the State Board of Architecture to fill the vacancy created by the resignation of ROBERT LAW WEED, FAIA. The new appointee received his commission in time to attend the June meeting of the Board in Ft. Lauderdale.

The resignation of Mr. Weed, because of ill health, had been tendered to the Board at its January meeting, but Mr. Weed indicated his willingness and desire to continue his Board activities until a new appointment could be made to fill the vacancy. Mr. Reeder's appointment was made to cover the unexpired portion of Mr. Weed's term and will expire in June, 1963. Both men are members of the Florida South Chapter.



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Today the fire resistance of all building materials is being studied more closely than ever before in history. Old and new materials and construction methods are being subjected to severe fire tests at an ever-increasing rate. One of the newer construction methods — prestressed concrete—appears to be under closest scrutiny by architects, engineers, building officials and insurance companies.

According to A. H. GUSTAFERRO, Construction Engineer of the Portland Cement Association, Chicago, there have been more than 40 standard fire tests conducted in the United States on prestressed concrete building components. Gustaferro, who spoke recently before the South Florida section of the American Society of Civil Engineers in Fort Lauderdale, stated that test data now

available shows prestressed concrete can be designed to provide any degree of fire resistance.

Fire resistance of prestressed concrete, according to Gustaferro, is affected principally by three factors: (1) concrete cover over the prestressing steel, (2) size of the member, and (3) degree of restraint. Tests conducted at the new fire research laboratories of the Portland Cement Association in Skokie, Illinois, indicate that fire endurance for prestressed concrete may be improved by increasing the cover, or by providing some degree of restraint in the construction. The amount of restraint required appears to be very small, Gustaferro told the local engineers. He added that fire tests on duplicate specimens of prestressed concrete building members have given almost identical results, indi-

cating that performance is predictable.

Underwriters' Laboratories at Northbrook, Illinois, have conducted a number of fire tests on prestressed concrete slabs as well as on joist-type members. UL provides 2-hour fire resistance label service for most double tees and channel sections produced in this country. Since most double tee units are relatively small, they represent the most vulnerable type of member from a fire resistance standpoint. Higher ratings are available for larger members. The basis for label service is a series of tests conducted by UL on double tee members which was sponsored by the Prestressed Concrete Institute.

Thus far, six tests have been successfully conducted on flat, hollow-core sections at Underwriters' Laboratories. All of these have qualified for at least 2-hour label service. None of them failed structurally when subjected to the severe treatment of ASTM standard fire test. A task committee of the Illinois Section of the American Society of Civil Engineers recommended tentative fire re-

(Continued on Page 33)



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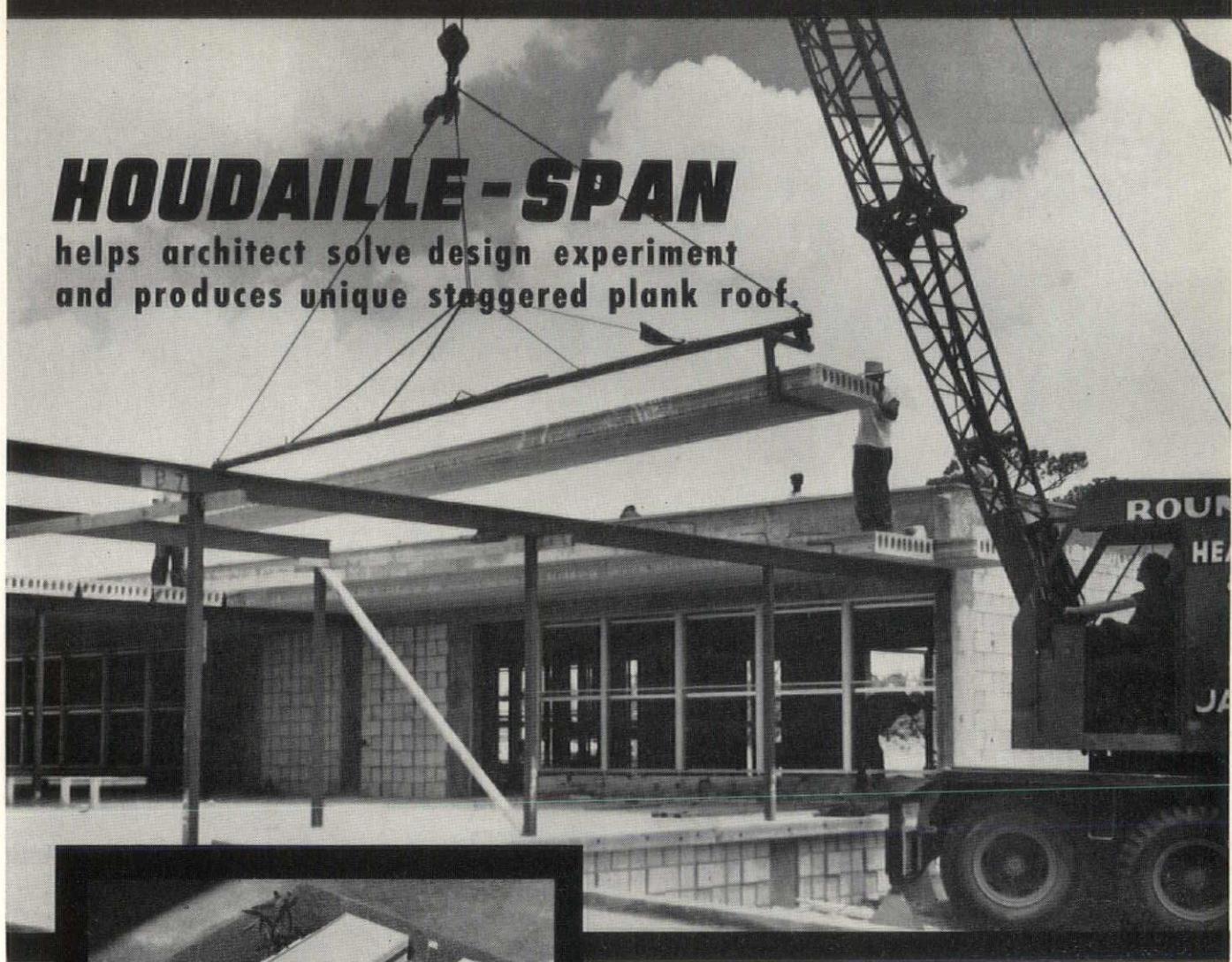
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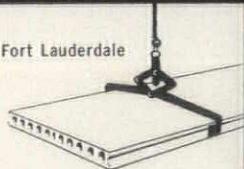


JOB: Exceptional Child Center, Fort Lauderdale  
ARCHITECT: John Evans, A.I.A.,  
Fort Lauderdale

ENGINEER:  
D. E. Britt & Associates,  
Fort Lauderdale

CONTRACTOR: Tooker-Heath Construction Co.,  
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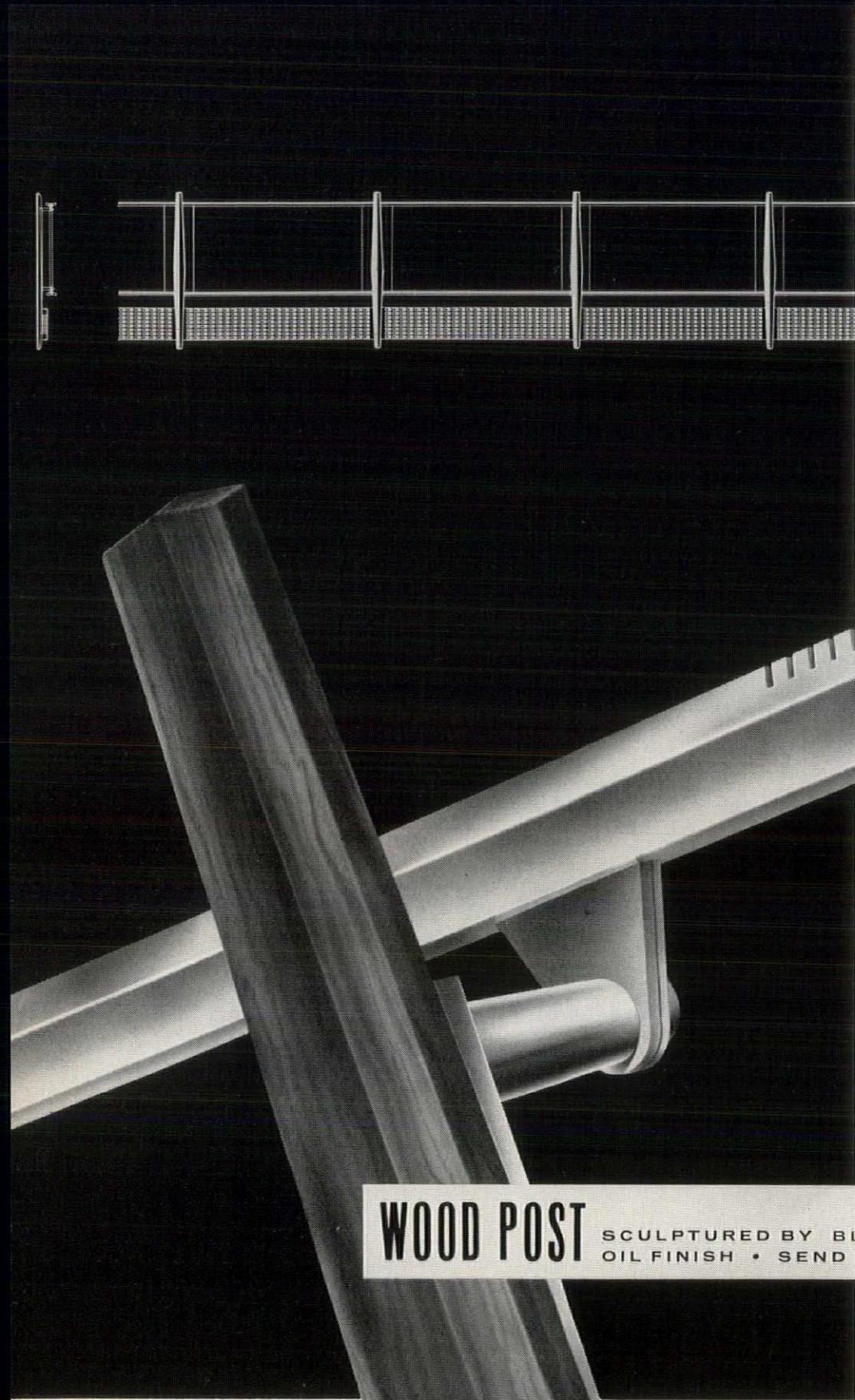
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# The 1961 Office Practice Seminar...

## Part 1 - The Student and The Architect

**Mr. Duncan** — The purpose of this Seminar Session is to present the relationship between the Student and the Architect from various points of view — that of the practicing architect, the student and the educator — with the idea of bettering a mutual understanding through constructive comment. First, we have someone to represent the position of the architect — T. TRIP RUSSELL, a 1934 graduate of Pennsylvania with a BS in architecture; and an MA in 1935. He has been practicing his profession in Miami for 25 years.

**Mr. Russell** — Fellow students! I am considered as an architect; but I still resent having my undergraduate years — even at age 51 — so abruptly brought to a close. I am still a student of architecture.

A little over a month ago in Philadelphia, the AIA presented to a frail old man the Institute's Medal of Honor. I have known him for some time; and in his company I have had some — but all too few — of the most rewarding hours of my adult life. His name is LE CORBUSIER; and his short, witty, urbane response in French was brutally mutilated in translation. In the English version he said, *"I have a confession to make. I live in the skin of a student"*. Though an awkward phrase, this was the essence of his meaning. He still considers himself a student — and so should every practicing architect.

Our interests in architectural schools is not nostalgic. For me, particularly, these interests are not now in the U/P, my alma mater, but in schools closer to my home here that, in my opinion, are now part of my professional responsibility. Therefore I feel a deep concern toward the students of architecture.

As it now exists, the relationship between the students of architecture and the professional practitioners of architecture is not satisfactory. Today,

*The 1961 FAA Office Practice Seminar was held June 10, 1961, at the Hillsboro Hotel, Tampa. The first of four seminar sessions — two in the morning and two in the afternoon — started at 10:00 A.M. The subject*

*was, "The Student and The Architect". Chairman of this first session was J. VANCE DUNCAN, AIA. Speakers were, T. TRIP RUSSELL, AIA, RONNIE GINN, DALE FREELOVE, and WALTER RAYMOND, AIA.*

members of the profession do not participate much in the process of architectural training. Some years ago, I think, it was better — particularly in such active centers as Philadelphia, Boston and New York. Then the curriculum was better understood by the architectural profession, largely because the profession had been a part of it for so long a time.

Whatever may be said of the Beaux Arts system — and in the past 20 years many things have been said about it — the professional architect knew what the student was supposed to learn. Today he has less familiarity with a curriculum — at least not in the sense of having participated in it during his undergraduate days. Yet he feels a strong urgency to help.

We are all asked questions by students. And one I find most baffling is, *"Why isn't there more participation by architects in a professional training program?"* And, in order to answer, I must in turn ask a question: *"Who makes the opportunity for such participation?"*

Students say they have been told architects are busy men whose time is so valuable that it cannot be spared to come to universities and participate in a training program. I do not believe that to be true. An architect's time is valuable and he doesn't want to waste it idling around a university campus. He is not justified in spending it that way. But I know of no architect who will not take the time — and absorb the expense — to work with students, providing he feels he has something to contribute.

The universities complain of a lack of funds to pay visiting lecturers.

Funds may not be available to pay men whose principal income is derived from lectures to students. But no funds are necessary to pay for talented advisors, nor for experienced and understanding comment on the relationship between student and architect — and, in significant addition, the practice of architecture.

The most alarming reason I have heard for this lack of student-architect contact is that the student has no time. He is, apparently, bogged down in a tight curriculum that is exhausting to the point that he can spare no time to listen to a practicing architect who might take the trouble to come to talk to him. If that is true, I feel there is something wrong with the curriculum. This is like a music school wherein students are so involved in musical theory that they have no time to sing — or akin to a theological school where dogma is made so important that students have no time to learn to preach. I do not believe any curriculum should be so tight that it removes from the student any possibility of contact with the outside world.

However, there is a suspicion lurking in the minds of many practicing architects that there may be another reason. They suspect that ideas from the "outside" are disruptive to the curriculum — that students are confused enough as it is without confusing them more with what might seem diversities. I think this has hurt all concerned — though I should like to hear the students' viewpoint on that.

I believe that bad effects in life result from lack of contact between stu-  
(Continued on Page 10)

## Office Practice Seminar...

(Continued from Page 9)

dents and practicing architects. Many architects have much to contribute — and many are merely waiting to be asked. But there exists a notable lack of communication between the universities and the profession. The only possible channel of communication is through the university faculties. The student does not know enough about architectural practice to say to an architect "Will you give us your views on such-and-such a thing?" And the architect, if not bashful, is certainly not presumptuous. He has to be asked — and there, I think, is the fundamental difficulty.

Contact between students and professional architects can bring both material and esthetic advantages to students. Together, the profession and the students can develop a heart-warming and stimulating relationship that will be extremely valuable to both.

**Mr. Duncan** — Thank you. For the student's point of view I present a young man from Jacksonville — Mr. RONNIE GINN. He is a 1960 BS in Architecture graduate of the University of Florida and was recently graduated with a Bachelor degree in landscape architecture. He has had considerable office experience and is to extend this experience this summer with a trip to Europe.

**Mr. Ronnie Ginn** — If the Hon. Mr. Russell thinks of himself as a student, then I am very much confused about my position in this field of endeavor. There is the story of a boy who, when very young, was approached by a Fairy Godmother. "Johnny," she said, "Something you need will happen to you in your lifetime — something completely different from anything that has ever happened to anyone else." All through his life Johnny searched and waited for the *something* that was to happen to him. Finally, on his deathbed, he suddenly discovered what it was. It was *nothing* — absolutely nothing!

This parallels a basic architectural education from the student's standpoint. When he enters college he has a seed planted in his mind — an interest in architecture. But he is confused and belittled by his new environment and by all the "outside"

courses, such as history and political science, that he takes along with his basic courses during his freshman and sophomore years.

As one result he develops a mental scrapbook of cliches. During these two years he tries to put them on every piece of paper and into every project. He does this because he is searching for something — he doesn't understand exactly what. Then he advances to the junior and senior level and all his courses — history, architectural history, structures, and the rest — are brought together in one fell swoop. He begins to realize there is more than just a design purpose in architecture. So he goes through this process, he eliminates his scrapbook of cliches, one by one; and by the time of graduation he finds he has nothing but a sheepskin. Like Johnny, he has found *nothing* in the years.

The basic problem seems to lie in the fact that a clear and unclouded system of discipline is lacking. The cliches become a major part of the student's thinking and they have a tendency to pull him away from what he is really searching for. From the student's level this is quite possible. As I have said, he is confused anyway. Then he gets a confused picture of an architecture that doesn't really exist. So he lives in a dream world, so to speak; and he fancies it in a way that you and I know could not possibly exist.

Collegiate education requires only a few years of a total professional career. But the basic habits of study and development are formulated during those years. Therefore, it seems to me necessary that the process of architectural education be geared to the students' creative abilities through discipline and an organization of thought progress. These creative abilities cannot best be served through dependence on an unprincipled and haphazard educational system.

**Mr. Duncan** — Thank you Ronnie. Also from the student's point of view we have a 1960 BS in Architecture graduate of Cornell. He is from Miami, has had considerable office experience and is presently connected with the office of Starnes and Rentscher. I present Mr. DALE FREELOVE.

**Mr. Freelove** — Architectural training, I think, is complex in nature. It

can be divided into three stages; first, college education; second, post-graduate work — that is getting practical office experience after school and prior to registration; and third, of course, is registration — becoming an architect.

It's with the second stage that I am mainly concerned this morning. A student getting out of school faces many, many problems; and I have faced some of them very recently. I think the first problem a student faces — and I still feel as if I am a student — after leaving school is getting a job. Toward the end of the spring semester he naturally starts thinking about this. And I think this is pretty much a "do-it-yourself" program particularly from the standpoint of the architectural student.

At other colleges and departments of universities recruiters from various companies are sent to the campus to interview students and offer them jobs with concrete training programs. Some of these training programs may last from six months to two years. This is not so in architecture. So it's up to the student to get the job himself.

During the past year I've visited many offices. In one of the first, my reception was hardly very warm. When I asked to see Mr. So-and-so, the receptionist looked up from her work and said "Well, do you have your stuff with you?" I said I had a few slides and a brochure and would like very much to have a few minutes with the architect. So she called on the phone back to the inner sanctum. I was allowed to go in to see him and she said, "All right, Mr. So-and-so will see you. Take your stuff into him."

I've been in some offices two or three times and haven't been allowed to see the architect or anybody in the office — though sometimes I've been sure that someone was there. Contrast this with some other offices I've visited. Last winter I spent a few days in Porto Rico and visited three offices there. The reception was very warm. In one I spent an afternoon talking and exchanging ideas with the firm's two partners. I showed them work I had done; they showed me what they were doing, took me through their office and invited me back the following day to go through two high-rise apartment buildings after which we looked at

some other architects' work.

In visiting offices I have found that those doing really good work do take an interest in the student and are willing to take their time and talk. In other words they are not too involved in their own little world.

Coming back from Porto Rico I was fortunate to get employment in a small office in Miami — an office that is doing some very good work. In an office a student realizes the difference from the scholastic environment he has been used to. It's not academic. It's practical and naturally has to be that way. So he can solve one of his main problems — seeing how his design is carried through to its final stage into the reality of the completed building. The small office is a fine place to observe how this is done and the practical experience it offers is very important.

I feel that the college education is not the end to professional education; rather it is only the beginning. I feel much can be done for the relationship between student and architect through more meetings like this — this is wonderful for me, the first one I've attended. And I think much can be accomplished through a greater exchange of ideas between the student and the architect.

**Mr. Duncan** — Thank you Dale. To round out this program we have the educator's point of view presented by a BA graduate of Columbia in 1928. He has had 24 years of practical experience in his own office and has been teaching since 1956. He is now Professor of Architecture at the University of Florida — Mr. WALTER RAYMOND.

**Mr. Raymond** — The purpose of architectural education as I see it is two-fold, particularly in an architectural school. One is the fundamental purpose of education which is to make a man alert to learn things and to do thinking. And the second one, as a professional school, is to be aware not only of the needs of the profession, but the direction the profession itself is taking.

What are characteristic changes; how can we anticipate them? And how can we train students so they will fit in with changing needs and demands of the profession itself?

When I started out, architecture

was still really a small body of the community — but certainly not as small as in the 18th and 19th centuries where there existed a very homogeneous group with similar social, economic and intellectual patterns. This group has gradually — but recently with increasing speed — changed so that architecture today is serving all segments of society — people of all kinds, people of all different social, economic, and intellectual bases.

So it seems to us that the training of the student must change to accommodate this new society that the profession of architecture serves. The architect will always remain involved with design; but design must now be integrated with *all* the needs of the profession. Its base must be broad-

ened to include not only the technical changes that we know about. We must also understand the philosophy of society itself. In many respects this transcends just the study of architecture — unless we consider that the nature of planning is really an intelligent anticipation of human needs. In this case we have to seriously broaden our scope of training so that the architect will be able to appreciate some of the wide influences that bear on his work.

This brings up several points that, frankly, we don't know anything about. In this wide concept of planning there are so many areas that it is questionable whether *any* man can be really informed on *all* the subjects that bear on building. We are con-

(Continued on Page 16)

**The four-session, all-day Office Practice Seminar, held June 10, 1961, at the Hillsboro Hotel in Tampa, was the third such gathering to be sponsored by the FAA's Office Practice Committee. Seminar Chairman Earl M. Starnes, working with FAA President Robert H. Levison, organized the meeting into four sessions as follows:**

**10:00 AM...."THE STUDENT AND THE ARCHITECT"**

Chairman....J. Vance Duncan, AIA  
Speakers.....T. Trip Russell, AIA  
Ronnie Ginn  
Dale Freelove  
Walter Raymond, AIA

**11:15 AM...."ARCHITECT-ENGINEER COORDINATION"**

Chairman....Robert H. Maybin, AIA  
Speakers.....Newton Ebaugh, PE  
W. E. Bishop, PE  
C. M. Spooner, Jr., PE

**2:00 PM...."NEW AIA GENERAL CONDITIONS"**

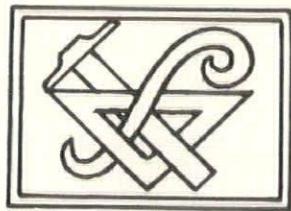
Chairman....Hilliard T. Smith, Jr., AIA  
Speakers.....Bernard B. Rothschild, AIA

**3:15 PM...."OMMISSIONS AND ERRORS"**

Chairman....Earl M. Starnes, AIA  
Speakers.....Victor A. Schinnerer,  
Insurance Counselor  
William E. Sherman  
Attorney

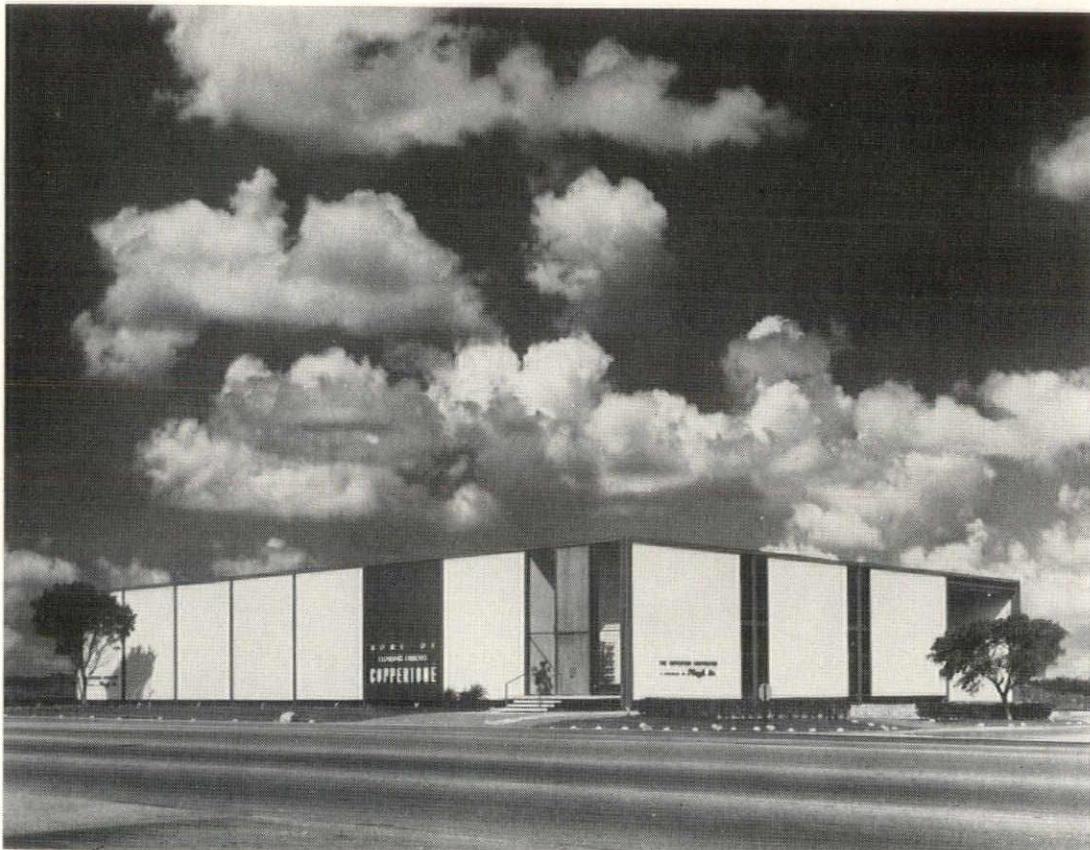
**This year, for the first time, proceedings of the seminar were tape-recorded. A resolution was adopted by the FAA Board of Directors at its June 9th meeting that "the pertinent portions" of these proceedings be published. Accordingly, the first session of the Seminar is carried in this issue. Material on others will follow....Most of the talks were delivered on an extemporaneous basis, thus a substantial re-writing from the transcript of the recording has been necessary to avoid the repetitions and fragmented sentences that invariably occur in the recording of such deliveries. However, all tape-transcripts have been edited with the care necessary to assure inclusion of all "the pertinent portions" of each session.**

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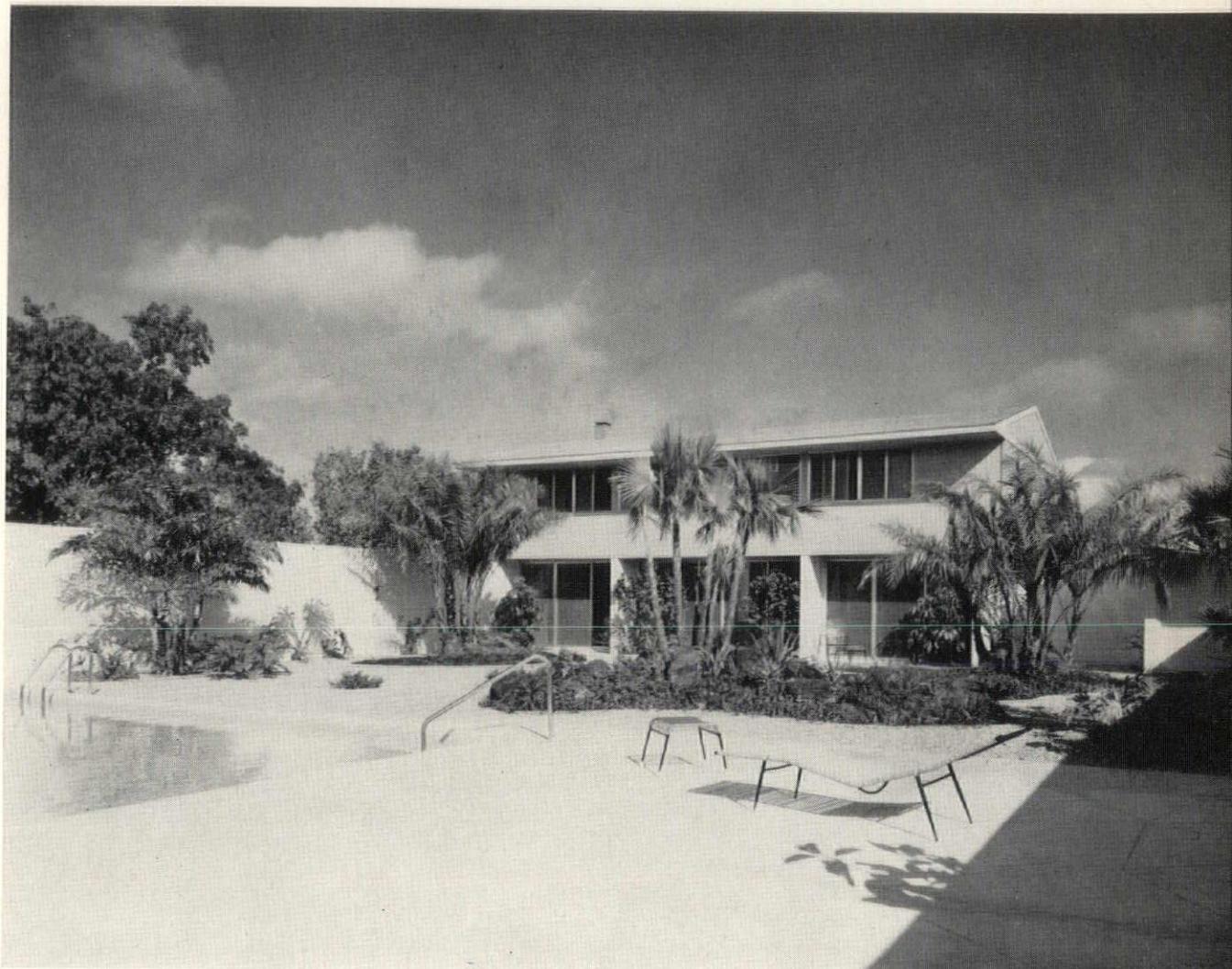


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# 1961 Homes For Better Living Program

## MERIT AWARD—Merchant-built Category



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**RAY DANIEL NURSERY,**  
**Landscaping**

This Winter Haven house won a Merit Award in the Merchant-built Home category — Class C, sales price over \$25,000 — of the AIA Homes For Better Living Award Program for 1961. It was one of three houses designed by Florida architects to win honors in the nation-wide competition. Here is the architect's own comment on his prize-winning design:

"This house makes no attempt to revolutionize design or construction methods. It was a joint effort by the architect and builder to improve

the 'builder's house' by realistic methods. The collaborative goals were:

"1. . . . To provide a house with as much living space as possible under realistic economic conditions, catering to a market of young professional or business households with several children.

2. . . . To use simple materials, simple construction methods and simple joinery so that the house could be erected by a normal building crew with a minimum of supervision.

3. . . . To utilize the lot as pri-  
(Continued on Page 14)



vate living space architecturally related to the house.

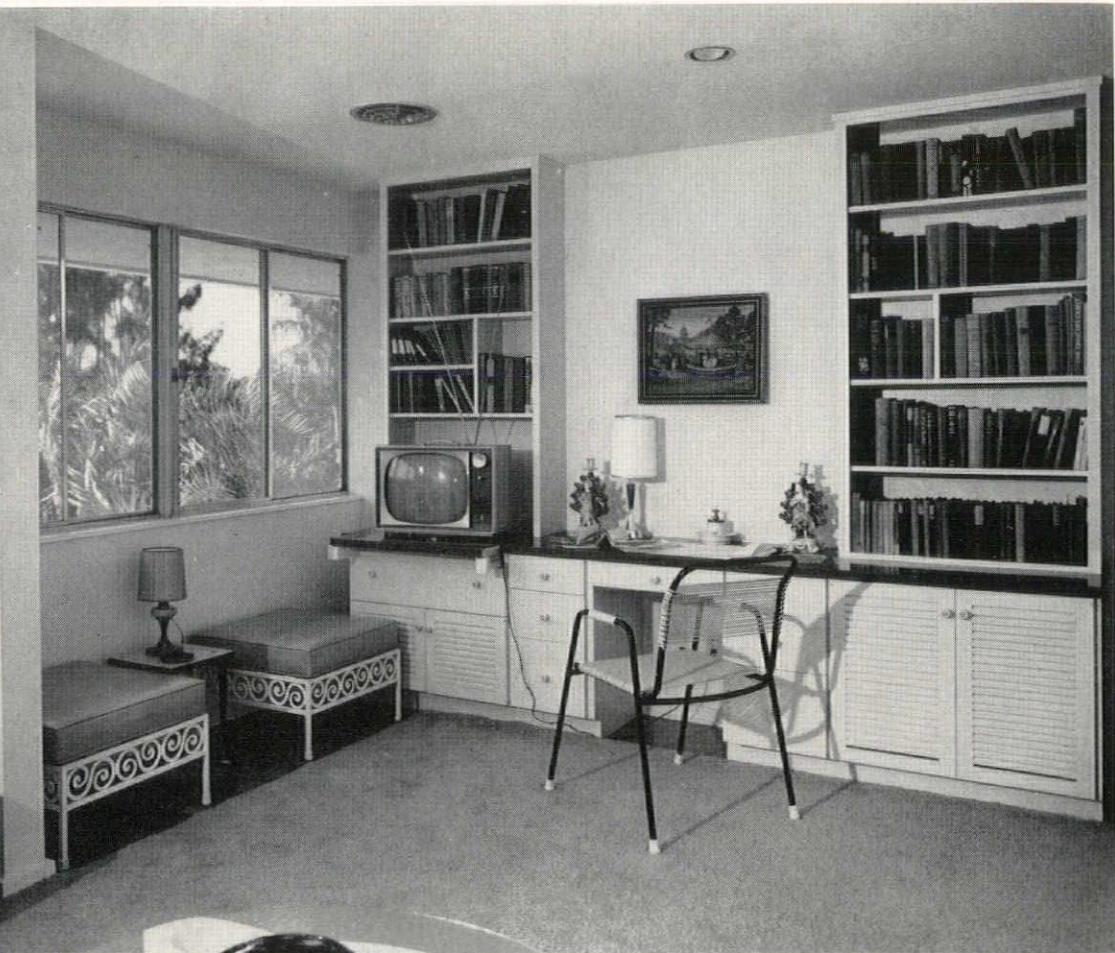
"4. . . To provide a conservative exterior to avoid consumer resistance — 'It must look like a house.'

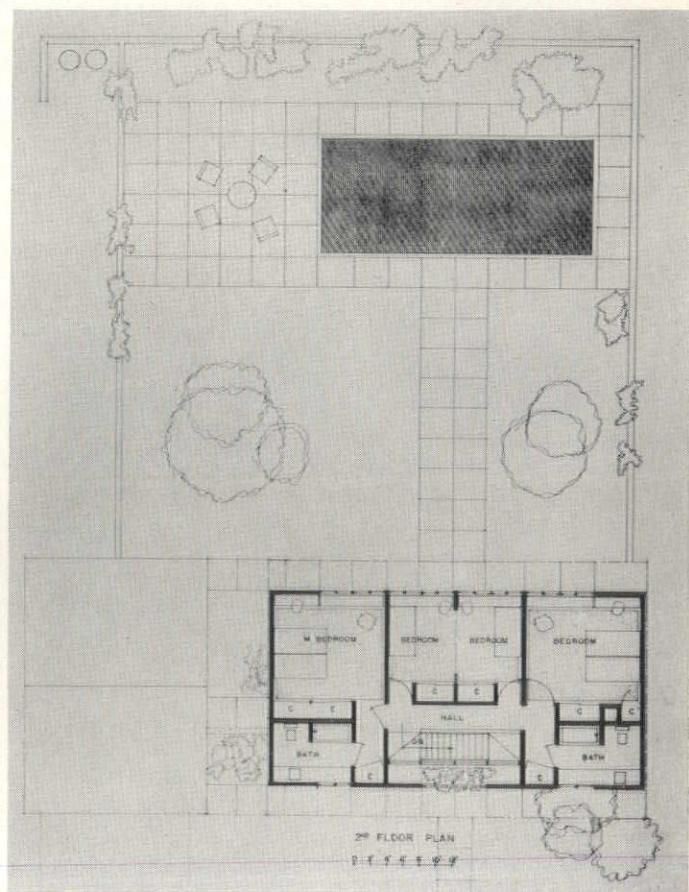
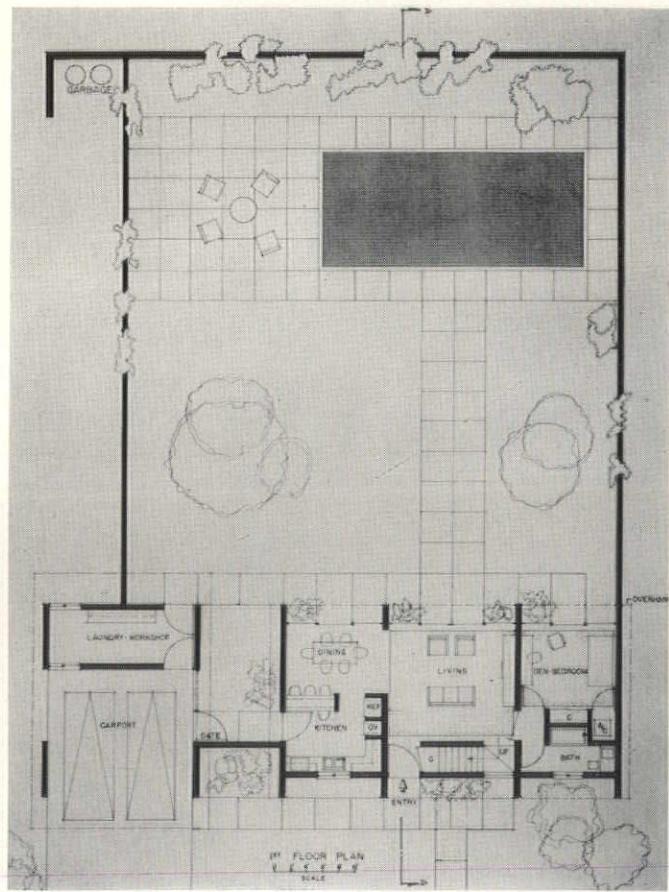
"5. . . To provide a profit for the builder at a sales price under \$35,000 to include land, pool, garden, walls, and landscaping and air conditioning.

"A two-story scheme was employed to reduce costs, provide more land space for outdoor living, separate the bedrooms from day living space, and counteract the monotonous flatness of the Florida landscape.

"The lower story is constructed of concrete block, the upper is a simple box frame overhanging the lower floor. Identical roof trusses are used for both house and carport roofs.

"This house was a pilot model for later production. It received universal public acceptance from both design and cost standpoints. It was purchased by Mr. and Mrs. Charles Hinds of Winter Haven."





## Office Practice Seminar...

(Continued from Page 11)

cerned with the needs of the profession — perhaps for specialization. Perhaps options should be offered for particular training in the final year of the curriculum.

We have to consider whether the profession is entering an era in which offices will be tremendously expanded — with experts in the various fields which have to be recognized so architectural planning can be properly developed. Or, is architecture to waive its leadership in the building field and allow other sorts of specially equipped organizations to provide this type of expanded service?

These are the things we have to consider. And, perhaps, we may have to change our approach to the study of architecture.

Finally, I bring to your attention the recognition of the profession. In some respects we suffer from a lack of it — or at least a lack of understanding. Unquestionably the building industry is one of the largest in the country. Certainly it is here in Florida. The possibility that architecture or architectural education may be aided by our state legislature is questionable. We may get schools that will implement facilities in order to provide this education. But this is not so important in view of the expanding scope of architectural education — or in view of the fact that the state legislature has not seen fit to let us implement any sort of a planning program to provide students with an idea of the expanding nature of the architectural profession.

**Mr. Duncan** — Thank you, Mr. Raymond. Do we have questions from the floor?

In the general discussion that followed, not all contributions were in the form of questions nor germane to the subject of the Seminar session. Those included here were culled from a great deal of recorded conversation and have been briefed in question form for clarity in publication.—Ed.

**Q**—Could some system be worked out whereby the AIA could function as a recruiting body for the architectural profession?

**A** (By Mr. Russell)—I'm not certain this is what we need when our teaching facilities are already strained to the utmost. Unfortunately, the architectural school planned for Gainesville is not going to be built immediately; and there is little point in recruiting students when we cannot handle adequately the ones we already have. Many very talented boys are graduating from high schools — as I am aware because of the high quality products of the Dade County vocational schools. They could be recruited. But first, I think, we have to find out how we are to handle them.

**Q**—Is there any way to evaluate the potential worth of students who apply for summer jobs — any standard of education or training that can be used?

**A** (By Mr. Raymond)—When does a man learn to think in school? They come with a lot of miscellaneous ideas, but without ability to make valid judgments on what they think or see. When they come to the point of trying to discover what architecture is by the process of thinking for themselves, students can become of some use to you. Some men reach this point early, others not even when they graduate. When this will take place, I cannot tell you. If you were to ask us, we could, perhaps, give you our own evaluation of a student's development.

**Q**—I've never known a beautiful environment to produce a good student without a good faculty — because a university is no better than its faculty. What can be done to solve the problems you have along these lines?

**A** (By Mr. Raymond)—We do have difficulties in Florida because the architectural school has a lower budget than almost any other school on the campus. This is partly what I meant in speaking of the public's lack of understanding relative to our profession.

We do want new men on our faculty. We have had representatives from various sections of the country — but not as many as might be expected because of our budgetary conditions. It's going to be even more difficult to get any good men to supplement our faculty when the school

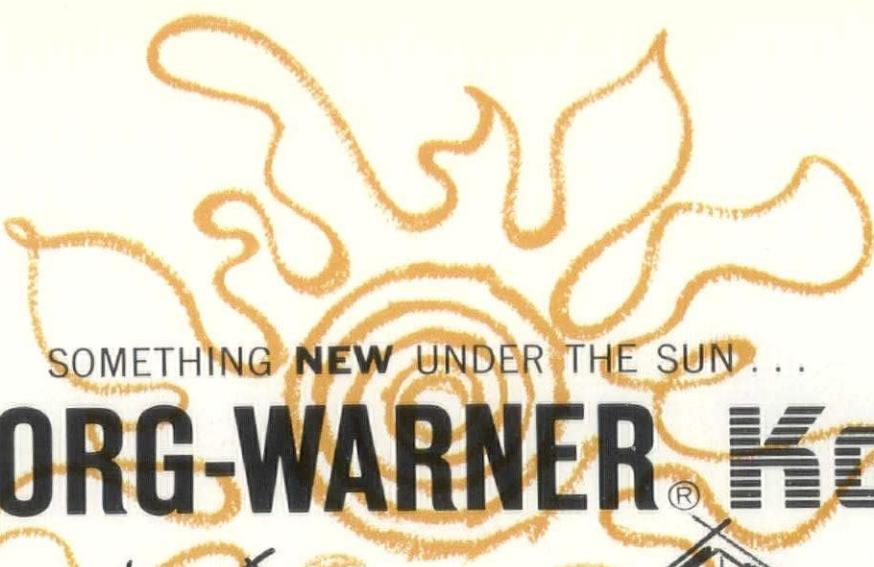
is no longer accredited. We need a new building to continue our accreditation and it looks now as if we are not going to get it.

**Q**—Would not the program suggested by Mr. Russell help this situation? I believe this program could be worked out and that architects would be willing to participate. Would it not also help improve student-architect relationships by letting students get to know their potential future employers before they graduate and face the problems of getting jobs?

**A** (By Mr. Raymond) — I, for one, would certainly welcome this. I don't see how any professional school can exist without the wholehearted cooperation and support of the profession. Don't misunderstand my comment about getting new men. There's always change in a faculty. The younger men are presented opportunities elsewhere to their benefit. So, in the replacement of this rotating group lies our opportunity to bring in new men with various types of experience from different sections of the country. It's not a question of replacement from the standpoint of the removal of faculty members. This is a matter of filling vacancies in the faculty — a problem of how best to obtain the skills and abilities we need within the limitations of our operating budget.

**Q**—Insofar as you know, is the loss of accreditation relative to the construction of the school's new building a threat, or a promise, or a weapon?

**A** (By Mr. Raymond) — I don't think it is a weapon; it was a statement made by the last accrediting committee. To solve educational problems we do need facilities, such as libraries, classrooms and the rest. This means a building, of course; but the building itself is also to me an important reflection of the public's attitude toward architecture in this state. I am worried about the matter of accreditation insofar as it may influence faculty vacancies; and I am worried about the loss of accreditation because it is the result of a policy at the state legislative level which directly reflects a lack of public understanding and recognition of the values of the architectural science.



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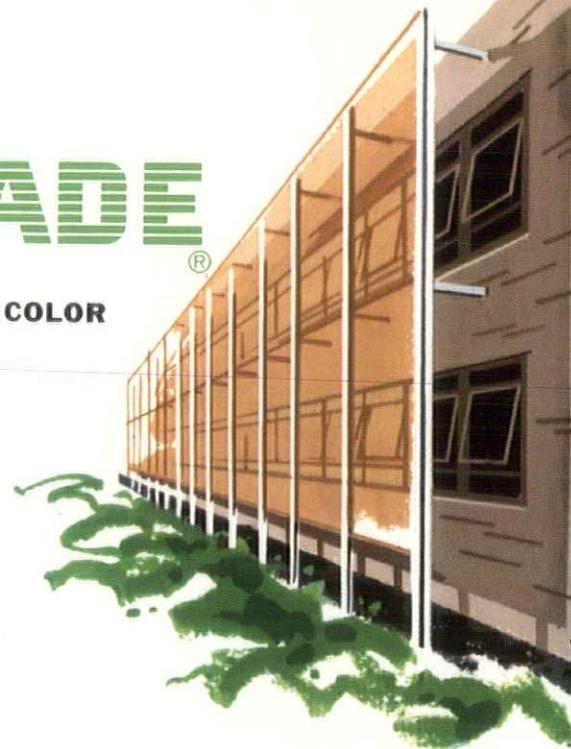
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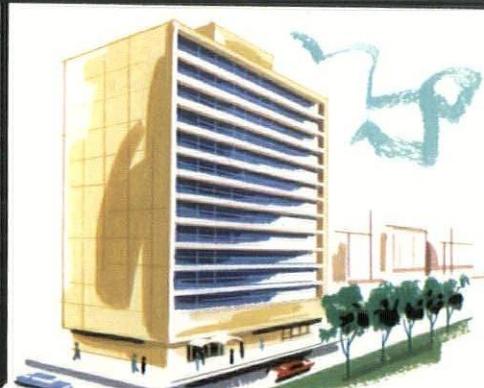
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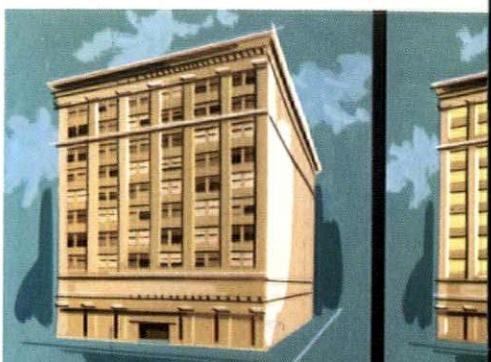
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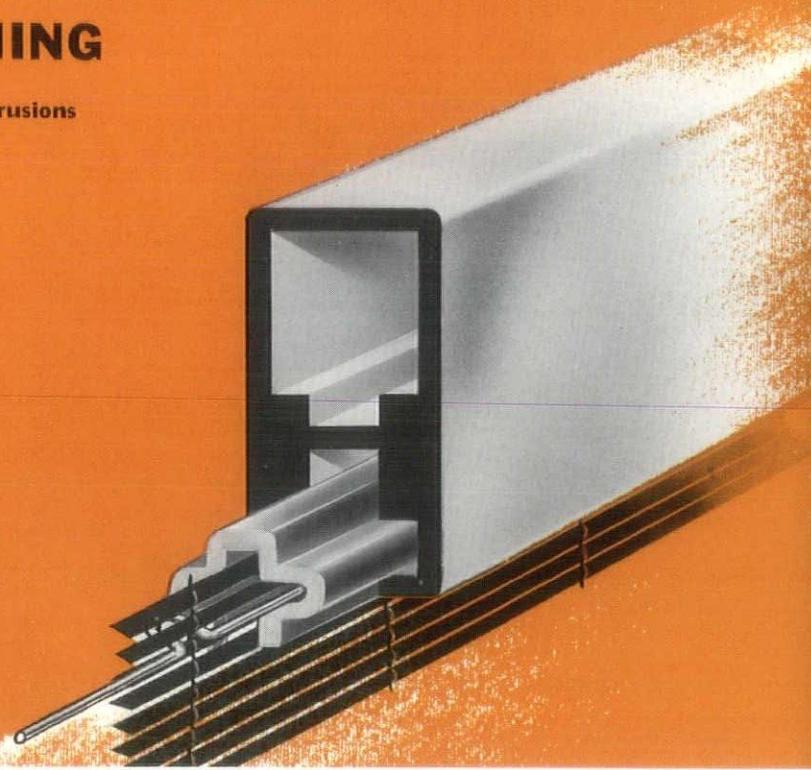
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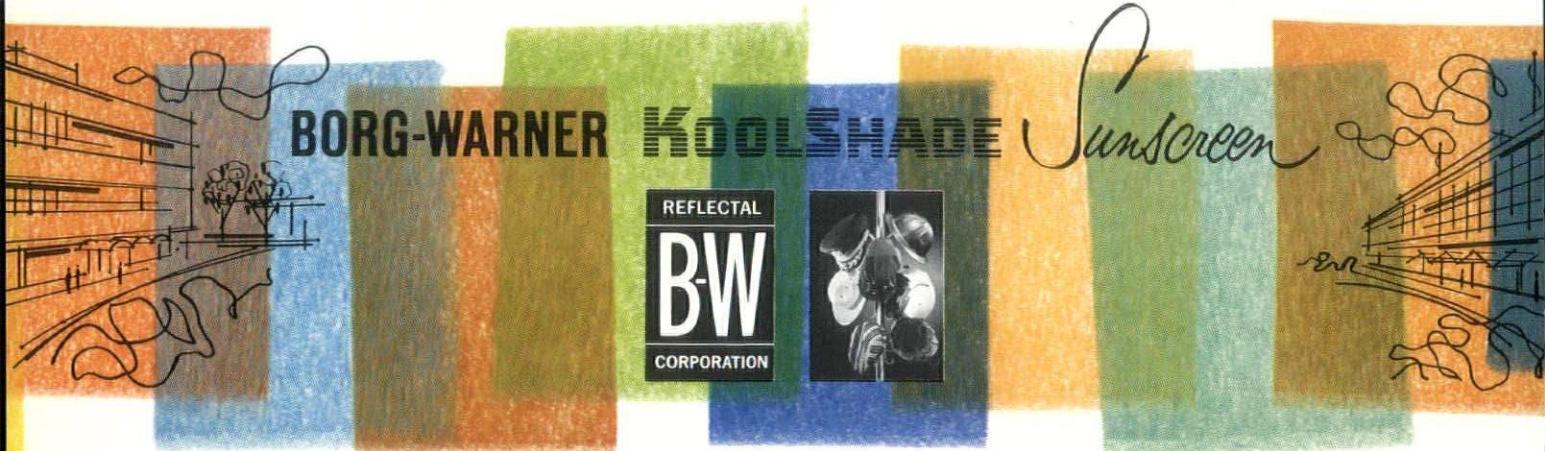


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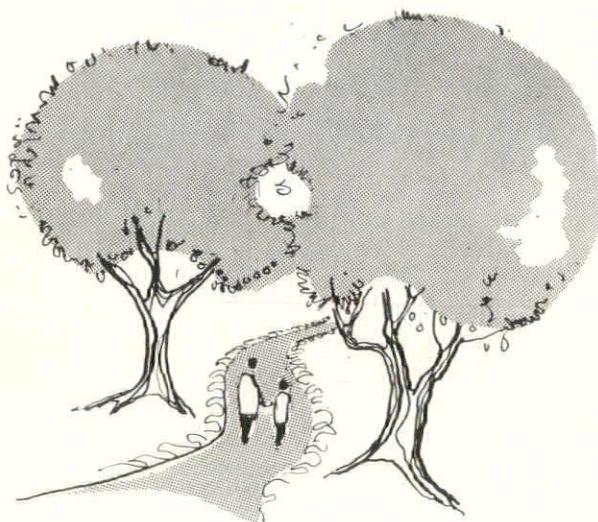
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# Parks-A New Field For Service...

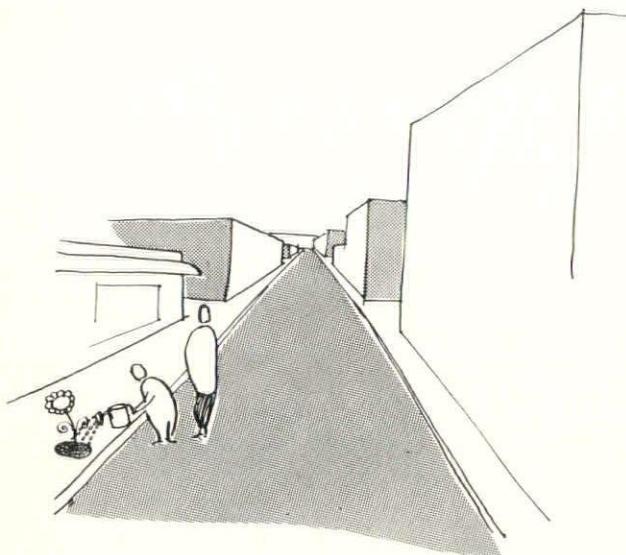
The architect's participation in park development is not entirely new. Seasoned practitioners who can hark back to their Beaux Arts college days will recall the innumerable sketch problems dealing with "park shelters", "garden houses" and "orangeries". What makes professional news of this author's approach to park development is his concept of a park as a tool for community improvement. He is not primarily concerned with any single element of park planning, but with the total design of an area which, by providing well integrated recreational facilities, may act as a social counterbalance to the tensions and pressures of life in a crowded city . . . As such his thesis sketches a new opportunity for community service as well as professional activity . . .

By **KENNETH TREISTER**  
(Sketches by the author)



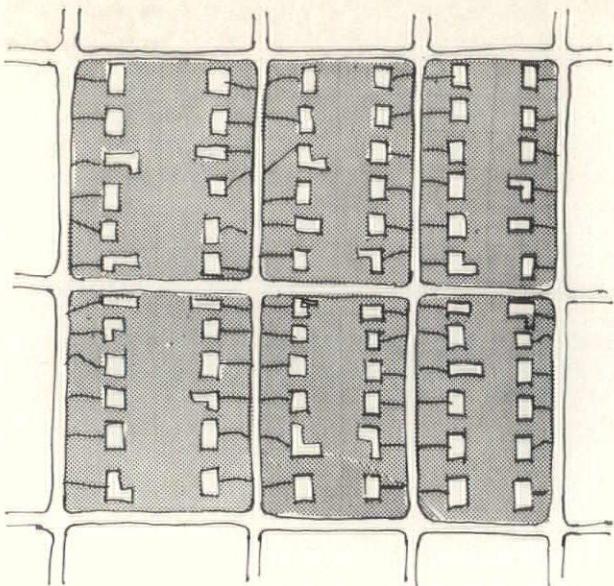
## 1 - A NATURAL ENVIRONMENT

Man has a continuing inborn desire for a natural environment and to fulfill that desire, properly designed gardens and parks should become an integral part of his individual as well as his social environment. This green landscape should be the nucleus of our community lives, the oasis within our modern society that permits us to enjoy the serenity and beauty of nature. Unfortunately, gardens and parks are few, and well designed recreational facilities all too scarce.



## 2 - MAN'S INBORN NEED

Though modern society has made us into busy machines, there is still an intrinsic magnetic pull to man's first love, nature, for man's roots are in the earth. Though we live in concrete, walk on asphalt, and ride in steel, we all long for the untouched natural landscape of the earth. In our urban jungle we call the city, this need for a natural environment can only be met in large spacious green areas interwoven within the fibers of our communities.



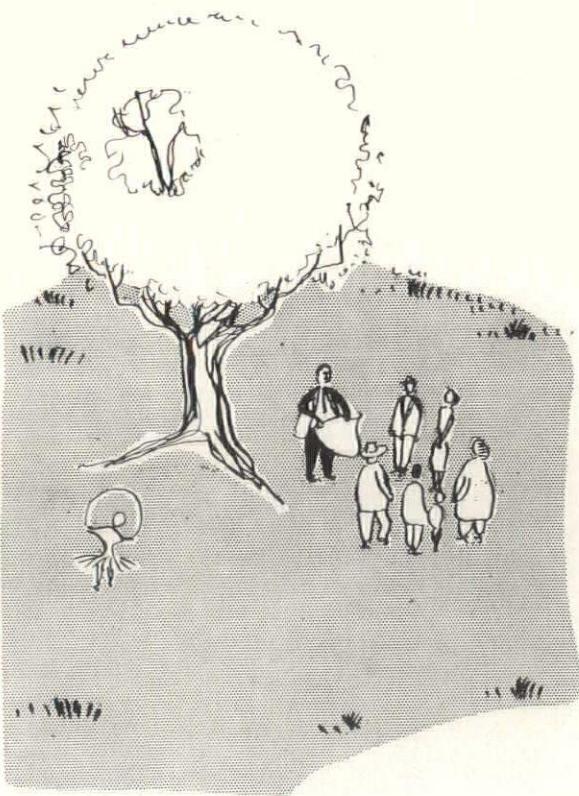
### 3 - PARKS - A PRACTICAL NECESSITY

Unfortunately, a city laid out on a gridiron of asphalt streets, crowded houses with neatly manicured lawns and an occasional captive planting circle, does not afford children the facilities in which to dream, explore, create, run, sing, and be happy. It wasn't too long ago when the young of our country played in the woods, wandered along the stream, fished in the river, and enjoyed the natural beauty of the countryside.



### 4 - MILES OF WHITE TILE ROOFS

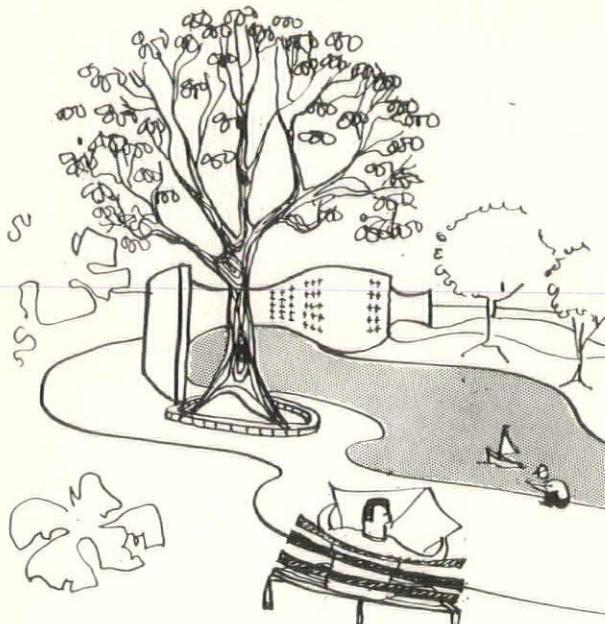
Since our society has chosen to turn our landscape into miles of white tile roofs, and with long rows of houses naked to the street, and all toeing the set back line, it is that same society's responsibility to provide well planned recreational facilities on the limited land left for that purpose.



### 5 - WELL DESIGNED PARKS - A NEGLECTED ART

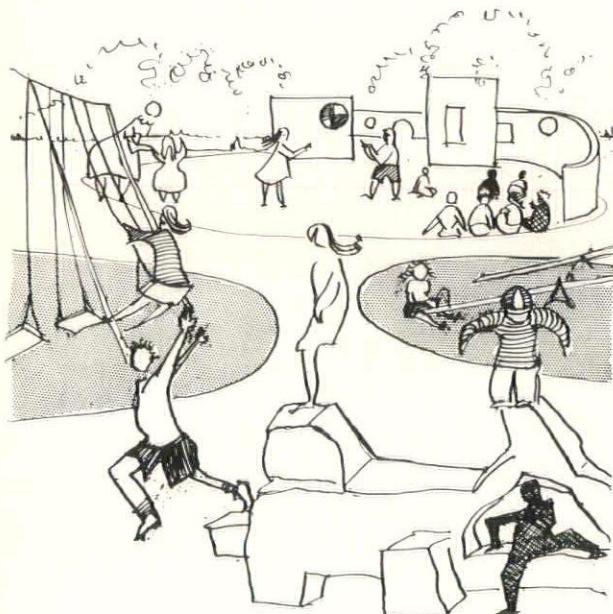
Proper planning and good design of recreational facilities is a badly neglected art and offers a challenging opportunity to all professional designers. Though most communities have some significant parks, there is always a total lack of competent design. The parks lack the aesthetically pleasing and imaginatively exciting areas that should be the soul of a park. Many of our municipalities boast of such things as landscaped mounds, parkways, and grandiose entrance gates, but provide only meager recreational facilities for their citizens. An open lot covered with grass, sand, and containing some swings, is called a park.

*(Continued on Page 24)*



## 6 – AN OPPORTUNITY FOR IMAGINATIVE DESIGN

Design for leisure time activities can afford the architect complete freedom in his playful use of his creative talents. He may not be hampered by the many functional and structural necessities that are found in normal construction. He should be free to design with light and carefree exuberance. The park is a place to have fun; fun for the designer as well as the small boys on Sunday sailing their toy sailboats on a minature lake.



## 7 – CREATIVE LEADERSHIP NEEDED

The architect has a wonderful opportunity to march headlong into this area of recreation which for so long has needed creative leadership. Every municipality has areas designated for park use, but they lay barren with neglect. The need is to turn these barren lots into busy, exciting, fun-loving parks, giving the children as well as the adults the space and imaginative tools that they so badly need. Play is an important factor in the development of a mature man, both exercising the body and the mind. Unfortunately, the children of a community do not represent a large pressure group demanding their rights. The architects should recognize this need and step forward to fill this void.

An examination of three parks I've recently designed will serve as examples of the varying types of design possibilities, each solving different community and neighborhood problems. Due to their limited size, these parks only fill the most practical needs of the community. Ideally, large areas of land should be dedicated to natural green landscape in the style of Central Park, with small sections allocated for practical uses.

### Park No. 1: Medium Size Children's Park

The first park, located in Coral Gables, was nothing but a developer's legacy to the city, covered in grass and pine needles and completely unused. It was only a name on the city's map.

It was felt that this was a small neighborhood park and did not have sufficient space for anything more

than the consideration of the neighborhood youth. The park was divided into three primary areas; (1) the top-most for the *infant play*, (farthest removed from a busy road); (2) a center section for older children's *playing field*; and (3) the front section dedicated to *adults' supervision* as well as the general beautification of the park.

A continuous perforated brick wall along the heavy traffic street was used to protect the children and also

to define the area of the park. This wall was moulded and bent to form a children's playhouse on one side and on the other an enclosed sunken theater (for story telling or neighborhood meetings). Entering through two of the sculptured brick walls, one comes into the main axis of the park, a broad, paved, landscaped walkway lined with benches allowing the adults to enjoy the shade of the trees and also providing a good view of their children at play.

The playfield, designed for their more active running games, is defined by a continuous concrete ring, sloping and turning to form a skating and bicycle path. By bringing some walks through the center of this area, a constant variety of directional paths is afforded.

## Park No. 2: A Total Community Park

The second park was designed for a crowded slum area and represents a different scope and problem than that of the first design discussed.

The entire community of this substandard housing district had practically no recreational facilities. The park, therefore, had to be designed not only for children, but the teenagers, adult population, and the elder citizens. To them these recreational facilities are not a luxury but a necessity, for their homes and their community are void of such facilities.

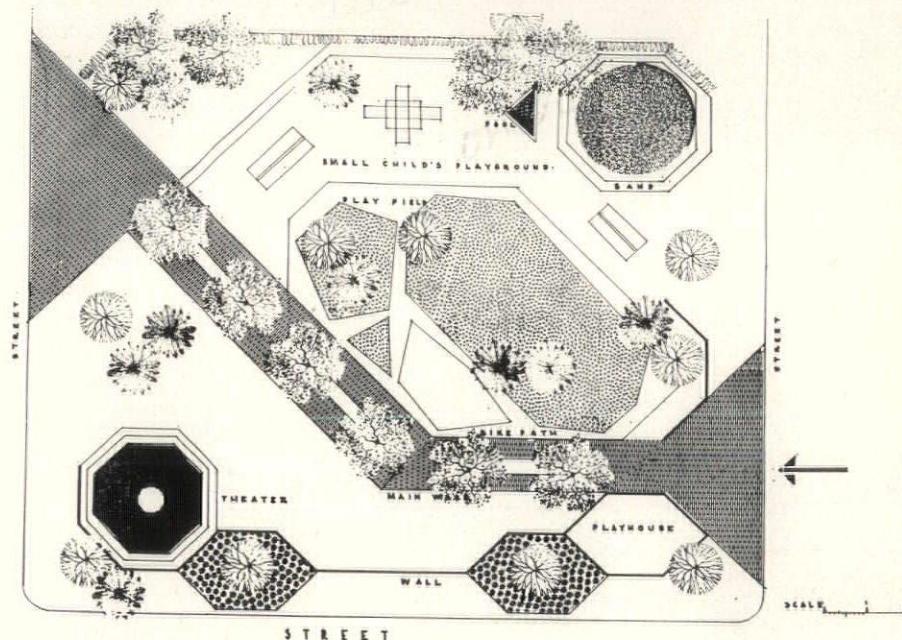
This park was divided into five primary areas: (1) *The small children's* area located in the upper right hand corner away from the main traffic street. (2) *The elder citizens' park* adjoining the childrens area. This proximity was due to the tradition that the elder citizens have of watching the little children while their parents are at work and their natural affinity towards small children. The older citizens, therefore, act as a buffer between the children and the rest of the park. (3) The "Community House", the focal point of the park, is a large court in the tradition of all community plazas, defined by a continuous "L" shaped pavilion. (This pavilion contains the central main recreation building and on either side the teenage and the elder citizens' buildings.) (4) *The teenagers' section* is isolated by itself in the lower left hand corner of the park so as to give the teenagers the privacy and identity

that they seek. It contains a dance area for after-school dances as well as a hobby and game pavilion. (5) *A large playfield* on the upper portion of land is delegated for older children's use where the need is for large running room and fields for football, soccer, hockey, etc.

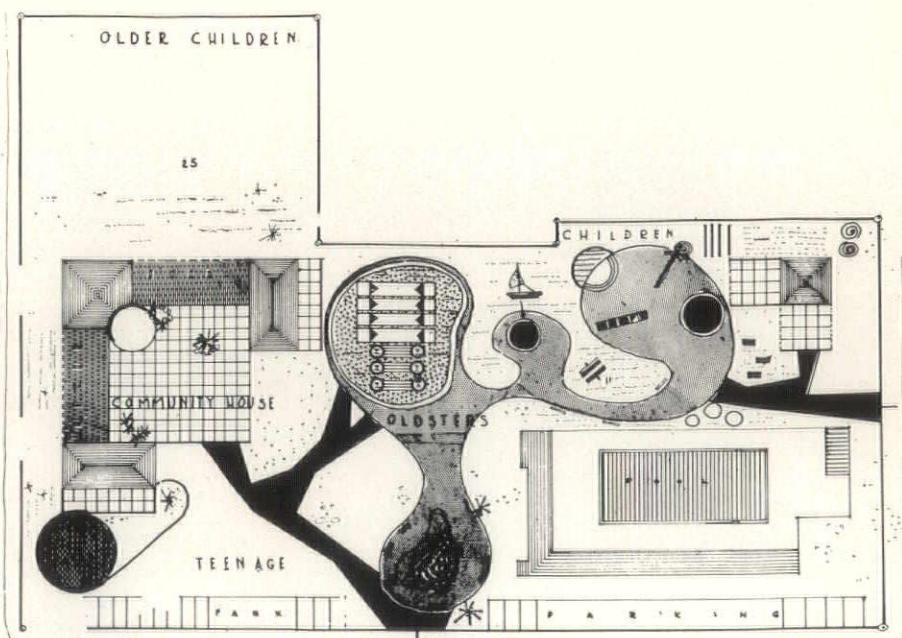
So this becomes a second type of park, a community park, where in one section the shouts of young children playing games will mingle with the laughter of elder citizens playing shuffleboard, horseshoes or checkers. The music of the teenage jukebox at an

"after-school dance" will blend with the shouts of a soccer game on the athletic field. Simultaneously a meeting or class in art may be under way in the main adult community house. This total park for family activities includes picnic areas and landscaped walks for just enjoying the beauty of subtropical Florida. This type of community park in an area where only substandard buildings and slums usually fill the lives of its citizens is not only an architectural but a moral necessity of our society.

(Continued on Page 27)



Park No. 1 . . .



Park No. 2 . . .

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## Parks...

(Continued from Page 25)

### Park No. 3

A third type of park is a small park designed for another below par slum area. This was unique in that it was a tiny 35 foot by 100 foot lot and again where there was absolutely no recreational community facilities. The City had recently installed three pieces of catalog equipment which line one side of this park and are now vibrating continuously by the use of hundreds of children. This design, by necessity, had to be simple. Protection for the children from the adjoining street was given by the use of a continuous wall running down the 100 foot street side and returning into a graceful curve across the lower 35 foot side, ending in a circular pad and drinking fountain.

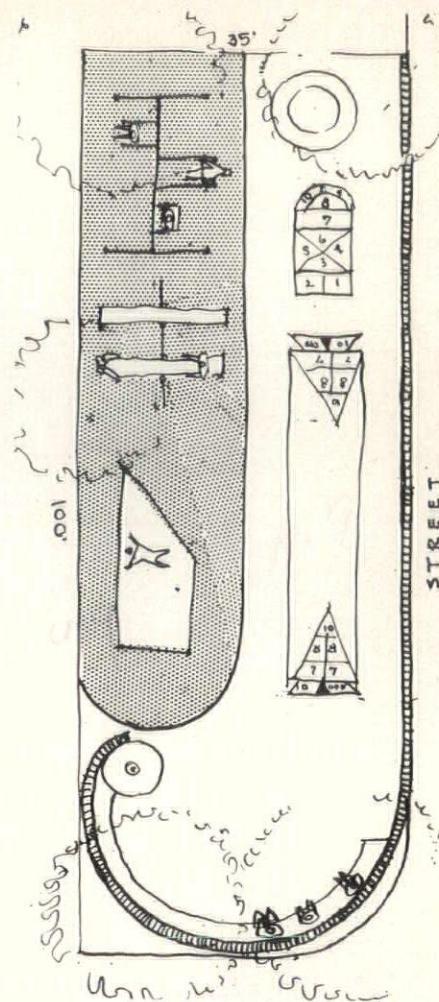
The base circle would have a concrete bench forming a story telling area. The space where the equipment is would be covered in sawdust and the remaining in green asphalt. The asphalt would be painted bright colors in the various lines of games such as hop-scotch, marbles, shuffleboard, etc. This not only designates the game area,

but creates an aesthetically pleasing abstract pattern on the asphalt. This is an example of a small park that could provide a local neighborhood much needed children recreation.

### Conclusion

In summary, the essential fact is that we need a strong effort on the part of our enlightened citizenry to provide a comprehensive system of parks for all our communal needs. Not just sand lots, but well designed parks where art and nature are married, where sculpture is as important as swings, where color, shape, and space are essential ingredients, and where man's intrinsic needs for a natural environment are met.

A park should be a garden; a garden that can, if well designed, be the nucleus of the community, the focal point of its cultural, spiritual, and social needs. It could provide a restful green expanse within our communities that provides the meeting and recreational facilities that our families, both individually and collectively, can thrive on. Our neighborhood would again have a town square, a "market place," a heart. The challenge is there.



## State Board...

(Continued from Page 4)

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**West Hollywood**—JAMES M. MERRIFIELD.

The following were registered to practice in Florida from other states:

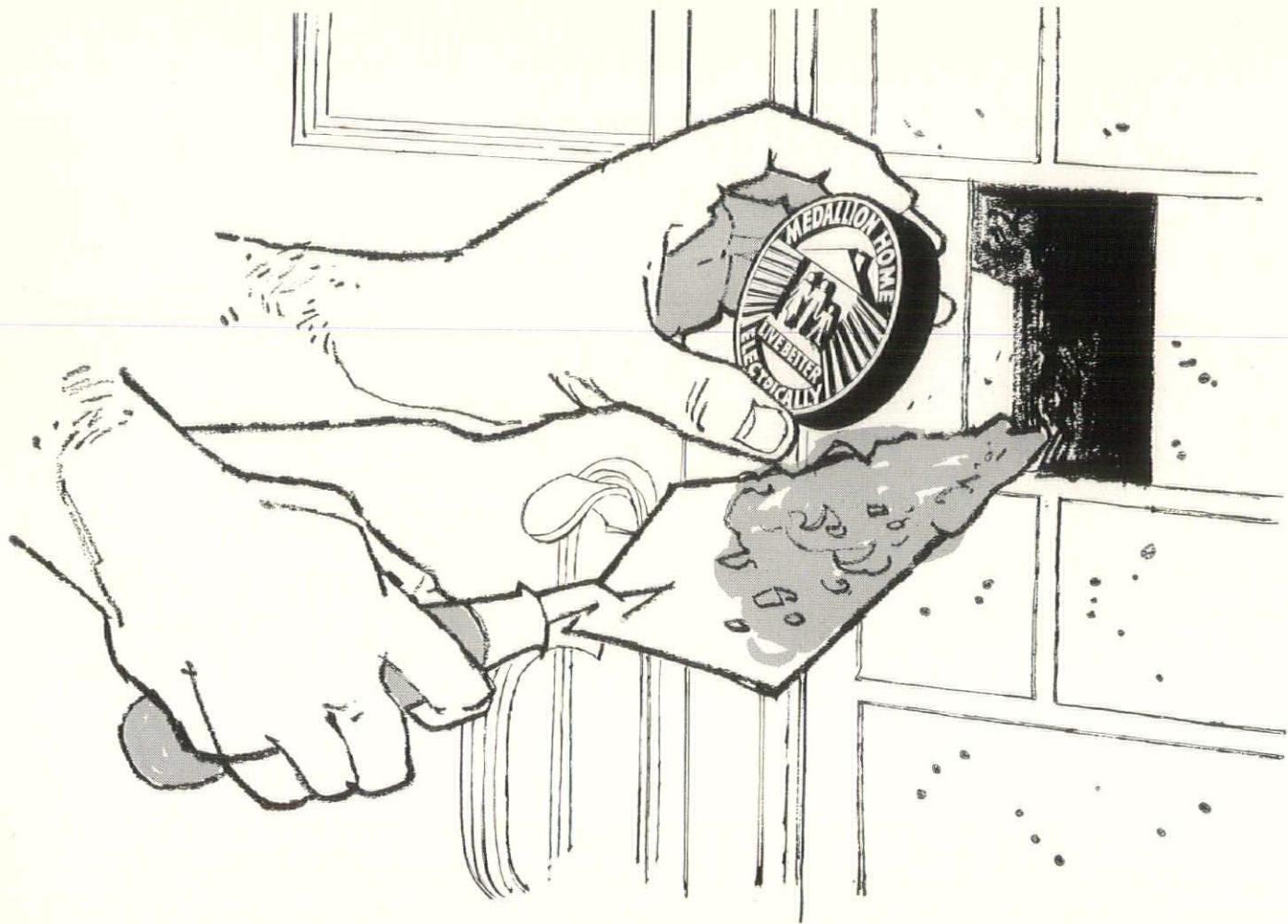
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In January of this year 49 applicants were registered after successfully passing the written examination, as against 34 in the past month. However, the number of registrations granted either by exemption or on the basis of an NCARB certificate rose sharply in June as against January. In January only 13 registrations in these classifications were granted. In 1960 a total of 93 such registrations were granted and 79 on the basis of the written examination.

### Board Moves Its Offices . . .

The official office of the Board is that of its Secretary-Treasurer. Effective early this month the Board will have a new office at 106 Oakland Building at 2631 Oakland Park Beach Boulevard, in the Oakland Park section of Fort Lauderdale. All correspondence should be addressed to MORTON T. IRONMONGER AIA, Secretary-Treasurer, at this new address. The office was formerly at 235 S.E. 13th Avenue, Fort Lauderdale.



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# News & Notes

## Convention Committee Announces Speakers

Program Chairman FREDERICK W. KESSLER has announced that three speakers have already accepted program assignments for the 1961 FAA Convention to be held at Boca Raton November 9, 10 and 11. He is now negotiating with two more and expects to make another definite announcement relative to them in the very near future.

Those who have already become part of the program that will develop the Convention's theme—"Structural Arts and Architecture"—are ALONZO J. HARRIMAN, FAIA, of Auburn, Maine, THOMAS H. CREIGHTON, FAIA, New York, and MRS. THOMAS H. CREIGHTON. No specific subjects for their individual contributions have yet been released. The Committee is developing the Convention program in coordination with other phases of Convention activity and expects to release time schedules and subject matter of seminars and panel discussions soon.

Alonzo J. Harriman took his first degree in engineering from the University of Maine with the intention of becoming a ship builder. But work in the architectural office of his uncle turned his interest to architecture; and he graduated from the Harvard School of Architecture with a master's degree. For ten years he was a partner in the firm of Coombs and Harriman and now heads the firm of Alonzo J. Harriman Associates, Inc. He has been a director of the Institute from the New England Region and a frequent speaker before many regional groups and Institute chapters.

Thomas H. Creighton is a familiar figure to many Florida architects. A graduate of both Harvard and the Beaux Arts Institute of Design, he has been editor of *Progressive Architecture* since 1946. He is an accomplished speaker and the author of several books on residential architecture.

Mrs. Creighton, before her marriage in 1959, was GWEN LUX. Born in Chicago and trained in various art schools both here and abroad, she is a talented and versatile artist who has worked in collaboration with many architects and has been the



The distaff side of architectural affairs figured prominently in last month's meeting of the Florida South Chapter, when two charming ladies received documents of their individual achievements. Left, Ruth E. Blower receives, from Chapter President Herbert R. Savage, left, and Past-President Robert C. Abele, a scroll of appreciation for her effective public relations activities on the Chapter's behalf during the past two years. Right, President Savage welcomes Claire D. Giller as a new AIA Corporate Member after her membership certificate had been presented to her in a brief but impressive ceremony by her AIA-architect husband, Charles Giller.

recipient of many professional awards and honors for the creative vitality of her work.

Her studies included a term with the Polish sculptor Ivan Mestrovic and a three year term as a Guggenheim fellow. She has been accorded several one-man shows of her varied works.

### LEGISLATIVE REPORT POSTPONED

Plans had been made to include the full and final report of the FAA's Government Relations Committee in this issue of *The Florida Architect*. Unfortunately, however, this has proved impossible. Anthony L. Pullara, chairman of the committee, and driving force behind FAA activities in Tallahassee during the legislative session, was taken suddenly ill and at this writing is still in a Tampa hospital . . . The planned Report will be published as soon after his recovery as possible.

### Where Are The Covers . . .?

First item in the *News and Notes* section of the December, 1960, issue of *The Florida Architect* reported the proposal of the Publications Committee that Chapters hold informal design competitions to make available a

series of member-designed covers for the FAA's Official Journal. Information relative to mechanical and processing requirements were sent, in late November, to all chapter presidents by Clinton Gamble, chairman of the Committee.

To date, only one—unfortunately unusable—sketch has been received by the editor. Several sketches were received from U/F students. But with the exceptions that have already appeared in early 1961 issues, these proved impractical within the framework of the magazine's mechanical requirements.

The program of specially designed covers was started through the initiative of the Jacksonville Chapter. Without question, a rebirth of this interest and initiative—and its extension to all FAA chapters—would be welcomed not only by the magazine's readership, but by all those concerned in the publication's development and production. All questions relating to mechanical requirements and to technical limitations involved in the production processes of the publication will be fully answered if addressed to the magazine's editor.

Few other regional AIA publications have developed the cover design program that has characterized this publication for the past two years. Members' interest can assure its continuation.

(Continued on Page 30)

## News & Notes

(Continued from Page 29)

### In The News . . .

B. ROBERT SWARTBURG, AIA, Miami Beach, has been named head of a management team for the development of a 3,800-acre community in mid-Florida. He has assumed the presidency of both the North Orlando Company and the North Orlando Utilities Company. The community was established to provide homes for employees of electronic plants that are suppliers to the rocket and satellite center at Cape Canaveral. FHA has given site approval for 3000 homesites and is now processing plot plans for 3000 more.

IGOR B. POLEVITZKY, FAIA, has been elected vice-president of Pre-Engineered Homes, Inc., a new corporation with offices in Deerfield Beach. The firm will pre-fabricate a shell house as well as completely equipped residential units. These have been designed for industrialized construction in a plant at Pompano Beach. The new Florida industry is planning to manufacture 3000 units during this year.



Early last month a group of some 45 leading South Florida home builders heard six of the area's leading architects discuss "The New Look in Residential Housing and Home Financing" at a conference-luncheon sponsored by E. Albert Pallot, president of the Biscayne Federal Savings and Loan Association. Pictured above are, left to right, Mr. Pallot, and five of the speakers, Russell T. Pan-coast, FAIA, Verner Johnson, AIA, Robert Fitch Smith, FAIA, Robert Law Weed, FAIA — a director of the lending institution — and Robert M. Little, FAIA. The sixth speaker was Edward G. Grafton, AIA. The conference was called primarily to consider how talents of architects could be more widely utilized by both builders and financial institutions "to produce a finer home for the lower-priced buyer." Pallot said his institution hoped to establish a group of consulting architects who would be available to work with builders in improving the design of popular priced homes — the cost of such service to be borne by Biscayne Federal. Guests were unanimous in praise of his attitude; and agreement was general that architect-builder cooperation could improve home design.

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## Concrete Hull for 24-foot Sailboat

By PETER LARKIN

Concrete ships were not unusual during World War I when their construction was undertaken to speed output with a limited work force. We know of two such ships, one in the Bahamas off the shores of Bimini, another at Cape May, New Jersey. Both are watery memorials to an era in shipbuilding that might have been. New methods and new materials in shipbuilding have relegated concrete ships to a fond memory.

So it was with some surprise and interest that we investigated a report that three Broward Countains—two architects and an engineer—were hard at work designing and constructing a concrete sail boat at a "do-it-yourself" boat yard some seven miles west of the ocean. GEORGE POLK, AIA, LARRY BROWNING, architect, and WALTER HARRY, a registered engineer, all of Fort Lauderdale, are the trio engaged in this fascinating project. DAVE PEEBLES, also of Fort Lauderdale, is serving as Naval architect and supervisor on the job.

According to Polk, spokesman for the group, PIER LUIGI NERVI, outstanding Italian engineer, discovered "ferro-cemento," a concrete in which reinforcing steel comprises up to 30 per cent of the cross-sectional area of the member. He designed a 38 foot yawl to be built of three-eighths inch "ferro-cemento" concrete. This sail boat, completed in 1946, is still in use in the Mediterranean Sea. In fact, there is a large fleet of smaller sailboats, all constructed of "ferrocemento" that are active there.

With this knowledge to guide them, Polk, Browning, Harry and Peebles went to work. They designed and constructed a wood form for a yawl the measurements of which are: 24 feet overall; seven - foot - six - inch beam and with a draft of three feet ten inches, with a combination keel-centerboard.

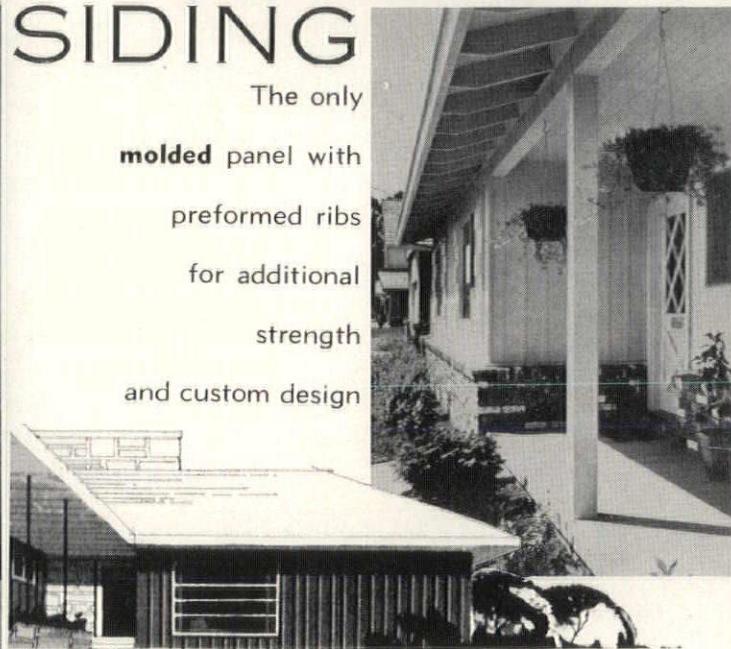
Two layers of one-half inch square heavyweight galvanized Clinton Cloth were laid over the outside of this formwork, and an additional two layers were placed on the inside to reach a desired thickness averaging one-half inch. Multiple thicknesses were ap-

(Continued on Page 32)

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## Concrete Boat...

(Continued from Page 31)

plied at stress points.

After the craft's shape was obtained with the wire cloth, the "ferro-cemento" was applied. The mix consisted of, roughly, one bag of cement to one and one-quarter cu.-ft. of sand. No aggregate was used and the water content was less than five gallons to each bag of cement. The mix was designed to produce 5,000 psi in 28 days. Concrete technicians at R. H. Wright, Inc., Fort Lauderdale, designed the mix and furnished the concrete. Two men plastered the entire hull with the mix, inside and outside in six working hours, to build up a thin shell of concrete ranging from three-eighths inch to three-quarter inch in thickness. The outside hull surface will be treated with a waterproofing compound.

The boat will also feature a precast concrete centerboard trunk, a concrete keel and a precast concrete rudder. The decks will be of sandwich type construction consisting of a two inch styrofoam core with two layers



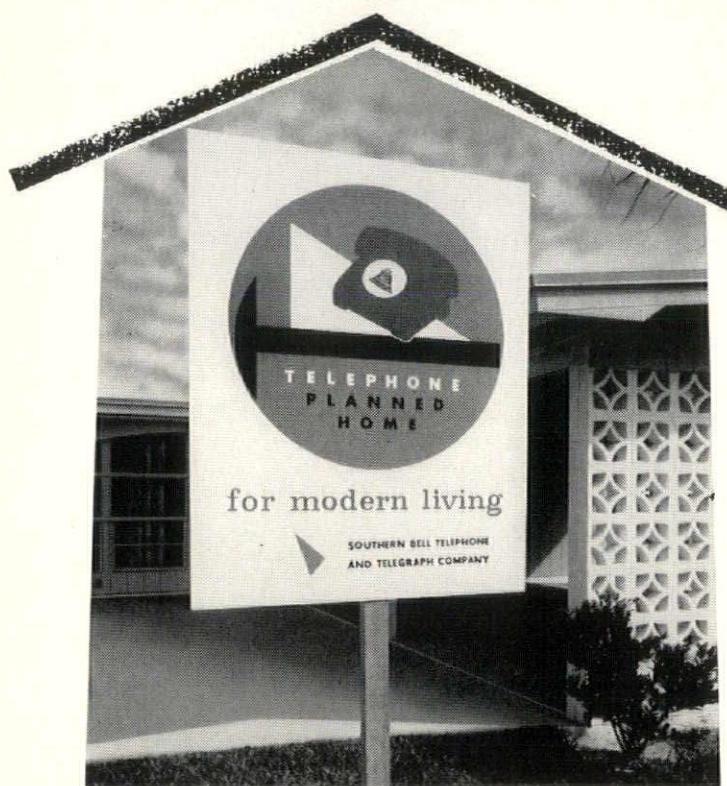
Left, wood frame outlining boat's shape was covered with galvanized wire cloth; and after being sprayed with concrete, the shell was placed in a cradle, right, so inside work and finishing could be completed.

of wire mesh and "ferro-cemento" concrete on each side of the core. Interior bulkheads partitioning the cabin will be cast in place.

According to Polk, a concrete boat has many advantages over usual wood construction. Obviously there will be no rot. The boat will be resistant to toredo worm attacks; and due to the elimination of seams and to the waterproof finish, should be dry at all times. Basically, Polk adds, the boat has every advantage inherent in fiber-glass construction plus increased

strength and lower cost.

While cost records have not been kept on this particular boat, the builders estimate that this type of construction should reduce costs by as much as 50 per cent over conventional construction. They further state that the technique lends itself easily to mass production. Weight-wise the boat is comparable to a medium displacement type boat of the same size constructed of wood. This 24-foot craft has a displacement of just under 5,000 pounds.



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## Urban Renewal Needs Central Design Idea

The summary comment of Edmund N. Bacon, AIA, in conjunction with his presentation of "Redesigning Downtown Philadelphia" that was the high point of the 1961 AIA Convention.

I have said that the challenge to the architectural profession today is to prove that it is capable of designing an urban environment worth the price it costs. I have said that, in order to do this, its individual practitioners will have to take a new view of their separate efforts; the profession as a whole will have to take a new view of itself; and its educational institutions must train men who can think in terms of broad design structure and who see their role as dealing with total design problems at the level of government.

Like it or not, due to circumstances beyond its control, the architectural profession has been propelled into a central position in the formation of our current society. If we fail our profession now we will have failed the society of which we are a part.

Without a central design idea as an organizing force, the individual efforts under urban renewal will lead to chaos.

With a central design idea, the creative energies of the individual architects will be stimulated to new heights, and the result will be truly architecture.

Without great designers in a central role, we cannot create great cities.

### Prestressed Concrete...

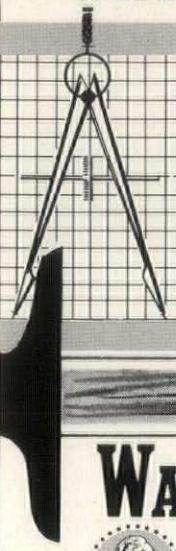
(Continued from Page 6)

sistance for prestressed concrete from one to four hours. Their recommendations are dependent upon concrete cover over the prestressing steel, and the size and shape of the member.

Fire tests conducted in this country have verified and extended data obtained previously in Europe, where prestressed concrete has been used since the 1930's said Gustafarro. Data now available will allow building officials to grant conservative ratings to most types of prestressed concrete construction. Additional tests are now being planned by the Prestressed Concrete Institute to provide data for more realistic ratings.

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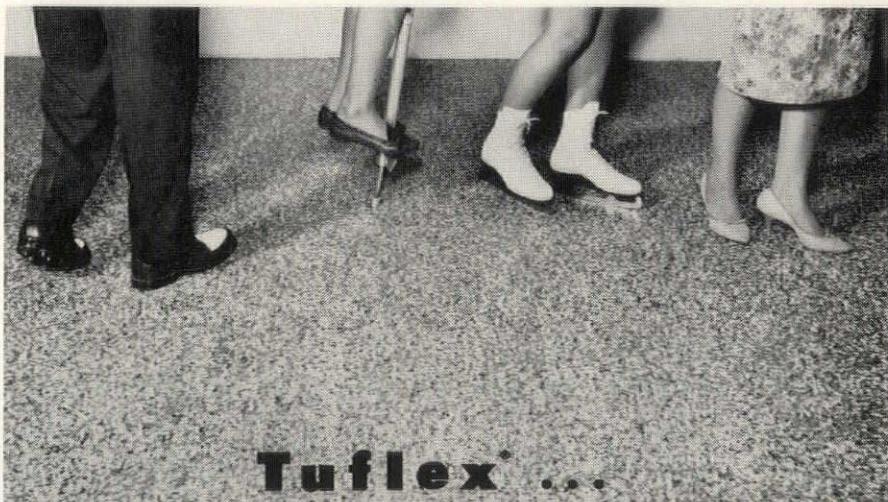
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## Products and Practice

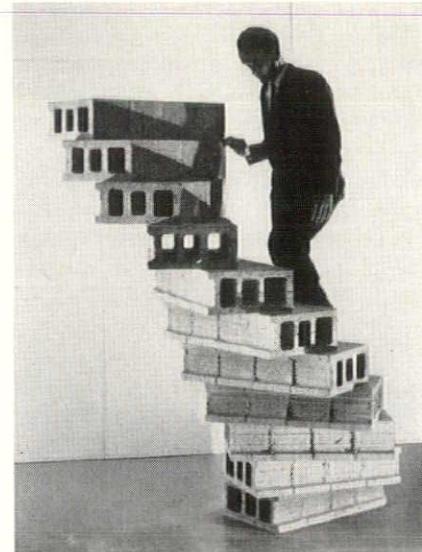
### New Joint Material for Masonry Construction

Throughout the long history of masonry construction, the joint between units has been the weakest link in its chain of progressive development. Recently a new bonding material has become available for specification by Florida architects which, if generally adopted, might well cause a minor revolution in the technique of masonry construction. Called "Threadline" by its manufacturer, Raybestos-Manhattan, Inc., it is a product of modern chemistry — an adhesive that is as unique as it appears to be efficient.

A series of exhaustive tests have shown the new bonding agent to reach full strength nine times as fast as ordinary mortar, to develop a joint strength many times that of ordinary mortar and to be so resistant to effects of both weather and flames as to be, for all practical purposes, both water and fire proof. Furthermore, its use thus far indicates that it may make possible a substantial reduction in the cost of masonry construction that employs concrete, cinder and lightweight blocks or concrete, cinder, lightweight and red clay bricks. In a number of competitive demonstrations, use of the new joint material — which is a mixture of organic and inorganic ingredients — resulted in reducing the labor cost factor by about 50 percent.

One complication does exist relative to its use. Masonry units — whether of concrete or clay — *must* be absolutely square and smooth on all bedding surfaces. Otherwise the degree of adhesion may be reduced and the wall may not be exactly plumb and level. Reason for this requirement is that the new mortar is spread, not with a trowel, but with a caulking gun or extruder — and the average finished joint is approximately 1/16th of an inch thick.

This means that ordinary concrete or clay blocks or bricks must be ground before laying — the cost of which has been estimated as about



This suggests the unique adaptability of the new chemical adhesive to production of unusual forms in masonry construction. This is an experimental spiral stair made with smooth-ground concrete block bonded with a 1/16 joint. It is unsupported and spirals more than 180° — a construction that would be impossible to produce with ordinary mortar. It was one of a series of tests to document the performance and versatility of the new bonding material.

20 percent of the material. However, even with this higher material cost, the saving in labor per unit of construction indicates that an overall saving of about 30 percent should be realized.

With materials that are commonly manufactured to precision tolerances and smooth surfaces — like a wide range of decorative units such as grille blocks — the cost advantage would be even more evident. This would be particularly true when the item of cleaning is considered. With the use of ordinary mortar, the final cleaning of any fair-sized masonry construction becomes a considerable expense — especially so in the case of variously pierced and moulded grille units.

Aside from the economy factor,

the new joint material would appear to contribute much greater structural strength to the finished construction. Tests have shown its bond strength to be five times that of ordinary mortar and its compressive strength 20 times that of the traditional "mud". In a variety of demonstrations, wall panels as large as 20 by 7 feet have been lifted with a crane without damage; and a three-block span joined with the new material sustained, without damage, a dead load of 1500 lbs. while in a similar test repeated with ordinary bonding mortar the span failed at a dead loading of 150 lbs.

Thus far the new mortar-adhesive is being handled by the Tampa Sand and Material organization in Tampa and by Dunan Brick Yards, Inc., in the Miami area.

### Fun Poke at Planners . . .

**AND ON THE EIGHTH DAY . . .** By Richard Hedman and Fred Bair, Jr. Published by The Falcon Press, Philadelphia. 10 $\frac{3}{4}$ " by 13 $\frac{3}{4}$ ". Offset and illustrated. 46 pages: \$3.00.

In days of tension people are wont to take themselves more seriously than sometimes might seem justified. Planners are no exception; and with the tangled knots of urban problems now an almost nationwide preoccupation, these technical gentlemen are pulling long faces and wagging long fingers in admonition of dire possibilities to come.

But not quite all of them. The authors of this book are agin gloom. And between the covers of their "*last word on city planning and planners*," Messrs. Hedman and Bair have packed the greatest collection of delightful spoofs that this reviewer has come across. Fred Bair — an able planning technician and Executive Secretary of the Florida Planning and Zoning Association — did the text, complete with gobbley-gook, cliches, nonsense charts and daffynitions. Hedman did the drawings. Between them they have produced a picture-and-caption ray of technical sunshine that's good for a chuckle-a-day from now until then. Better get it and enjoy it — now.

Fred Bair will do the purchasing honors for you. He and Hedman have developed a delightful order form headed by Bair's address — P. O. Box 818, Auburndale, Florida. He'll probably answer a letter sent to that box.

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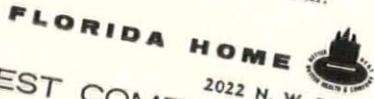
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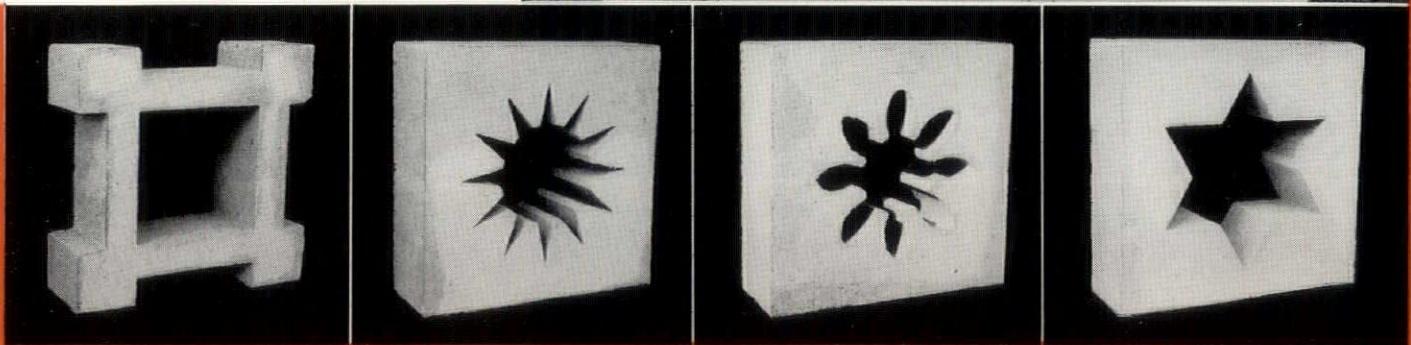
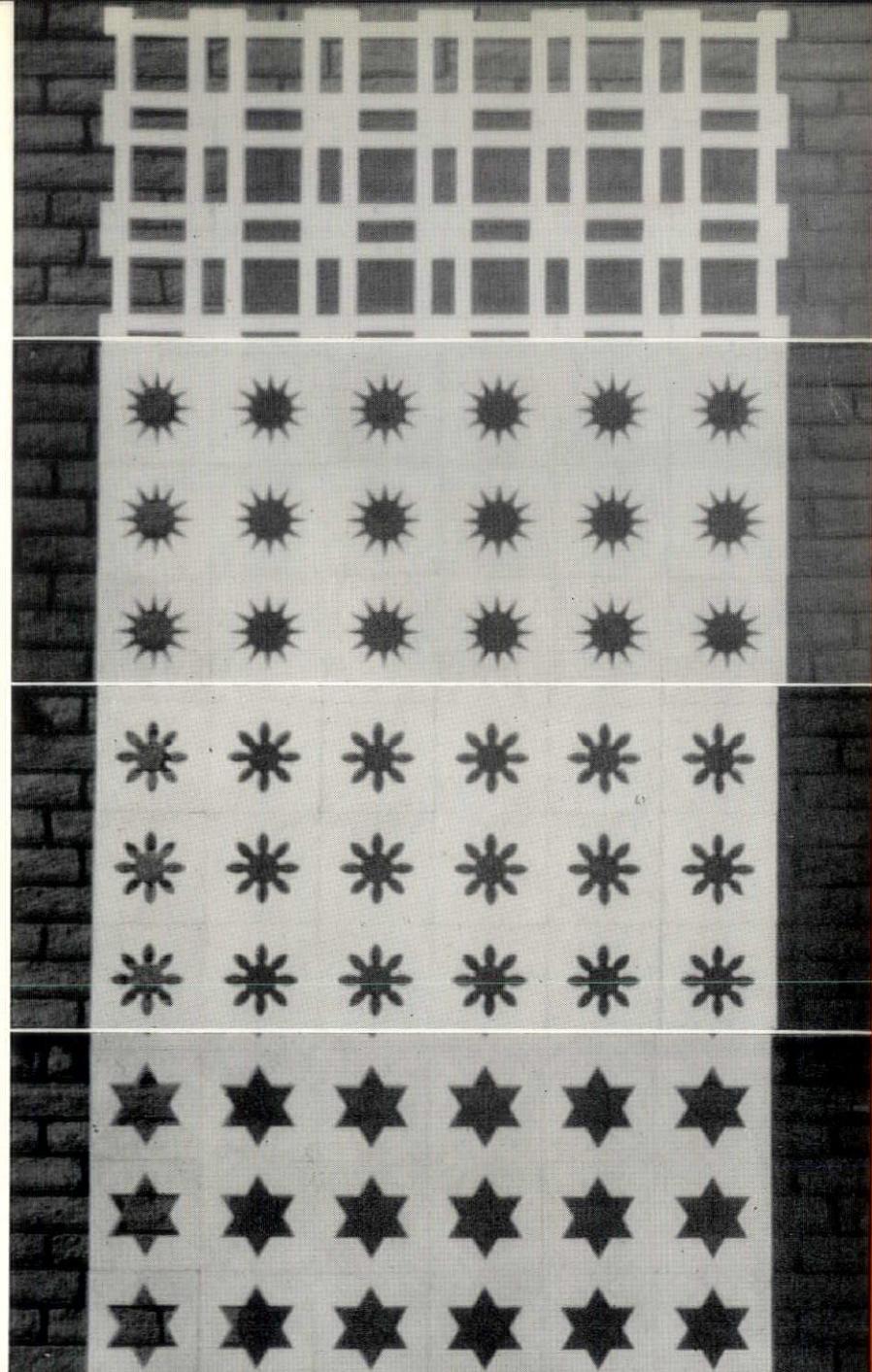


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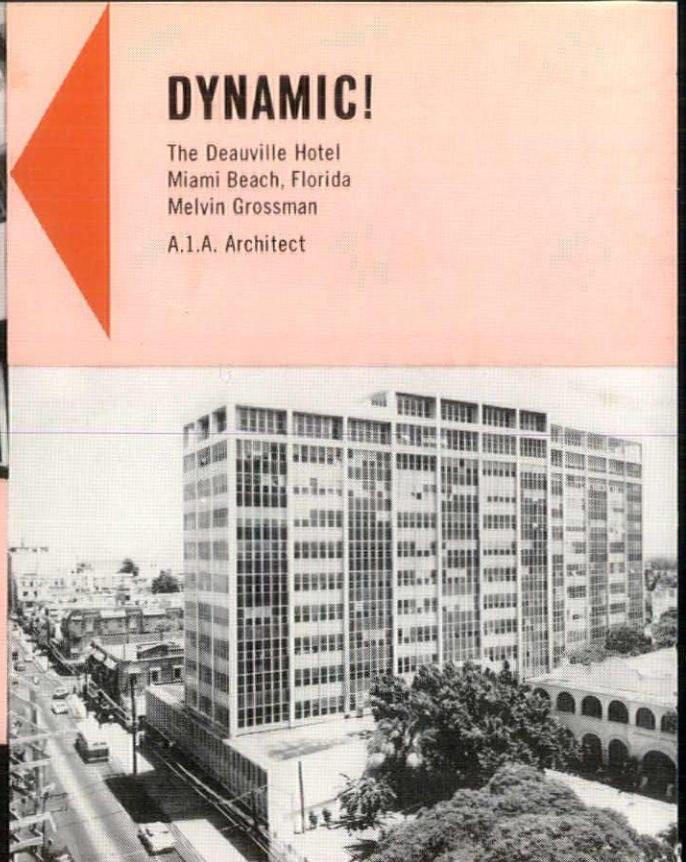
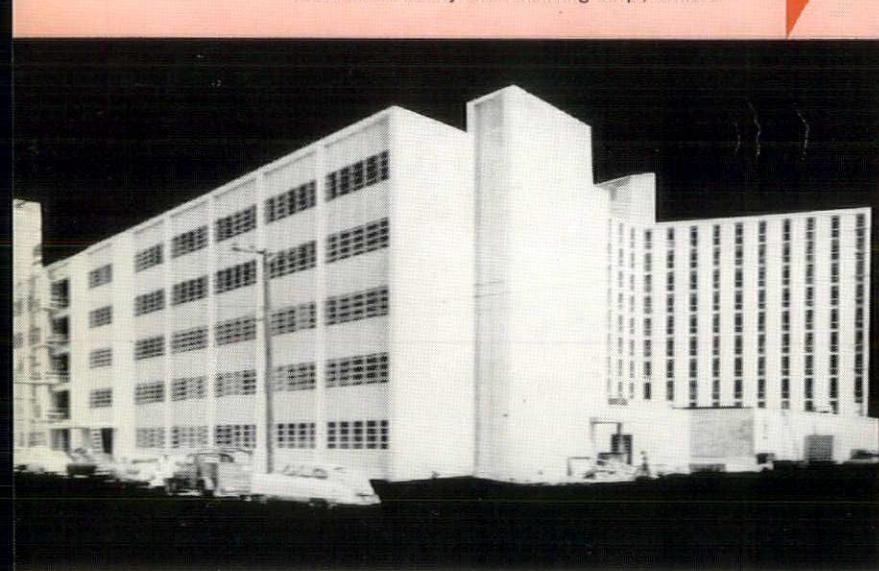


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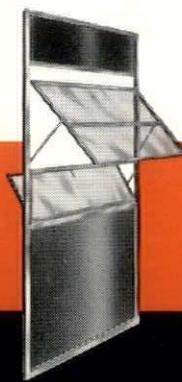


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